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Editor

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CHARLES ALBERT STEBBINS

GEORGE WARING STEBBINS

ROY SPAULDING STOUGHTON

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THE WORLD BUILDING

Editorial Reflections

Postage Stamps

FROM the world about us we learn that the greatest thing in life is to run for the Presidency; there's a candidate born every minute. Once in four years the craze strikes with more or less virulence and while no lasting harm results to the country at large it disturbs business unduly and some one ought to find a remedy for it. Of course it would never do to elect a President and let him stay for the undertaker to carry out, for, like the minister in the twenty-five year parish, he would go stale on the job; and that's the chief trouble with the senate. It has been a very unwholesome thing to elect the same old standpatters to the senate year after year.

This little thing however does not concern organists. Our chief concern is to so center our minds on our own business that we shall be immune to the running bug; there ought to be at least one class of citizens who never run. And the good part of it is that each one of us has quite sufficient business of his own to mind to keep him occupied all the necessary hours of the day and on Sundays till well after curfew.

Hard work, good advice, and double doses of original thinking are the working tools of a master organist. And we ought to use them for more noble and glorious purposes than perpetuating the theories of a dead age of yesterday. We have not yet reached the day when the organ business has any definite principles that need a very great respect on the part of the two-year-olds. What yesterday taught us may well be flung into the ditch if we have something better to put in its place. Each generation retains a little of the best of its predecessor and discards all the rest, otherwise it makes no progress. And the only way to make a safe beginning is to pass the F.A.G.O. exams first; no man has a mind fit for work till he has first achieved the two Guild diplomas.

Agrippa said that much learning makes a man mad instead of wise and I am inclined to take his word for it. And Ebenezer Prout proved that much learning

made Ebenezer a dull theorist. Many an organist works all week on a program and when he comes to the time or trial he is weighed in the balance and found dry, mostly because he has been so saturated with music all week long that he had no heart for it when the time for a heart arrived. That's one of the dangers of hard work.

There is only one presidency to be won. And like as not the best man won't even run for it, much less get it. There is only one Paderewsky; but there is a Hoffman, and a Bauer, and who is to deny them a place in the sun? Possibly there can be only one greatest organist, and who cares? but certainly if you work hard enough I won't be anywhere in sight when the race is won; and if I work hard enough you'll take the back seat.

And so it goes eternally. Conquest is only a matter of hard work and original thinking and Providence is on the side of the mightiest battalion just as Napoleon said—we wouldn't have much respect for the guiding hand of the universe if the premium were not placed on preparedness as well as worth. In fact the only way an organist can develop worth is by the hard work of preparedness, and now is the time.

The world demands more of an organist now than ever before. The church is giving him a load of responsibility and the minister runs off with the credit while the treasurer draws a check and we draw a sigh, and the sigh is about the only thing we are welcome to. Now in the theater it is different. The theater is a great institution. It keeps men healthy and happy and if Theda and Clara are not hanging around the screen anywhere it keeps them morally healthy as well. It treats its organists differently too: it pays them six times as much as the church pays, and demands seven times as much work, and when the treasurer is writing pay checks he is undoubtedly smoking a cigar or whistling a rag just to show his good disposition. The organist in the theater has to work for a living, but once he discovers the art of photoplaying he

can play six times a week and spend the rest of his time figuring out his income tax. But the managers haven't discovered the knack of photoplaying yet. Some day an idea will hit a theater organist and he'll walk up to his manager and when the fight is all over the organist will be whistling a tune and smoking a good cigar while the manager telephones THE AMERICAN ORGANIST for half a dozen assistants for relay work.

No man alive can be a creative artist in the sense that the photoplayer must be six days a week and six hours a day, and if the player of the future is to rise to his full possibilities he will have to be an improvisatorial creative artist, and two hours a day six days a week will be about all he can stand of that. But think of the money he will get. Ever hear about Charlie Chaplin and Mary Fairbanks? They won't be in it with the salary of a theater organist.

Let's stick to it like the postage stamp till we get there. There has never yet been a new art created without the artist's first paying his own bills and doing his own mending for several generations till the public could place a valuation on him and begin to draw pay checks. The organ in the church may be—I'm not sure that it is—a little ahead of the organ in the theater when it comes to a successful delivery of goods f.o.b. back pew, for it has had a longer run, but there is no need for discouragement, so let us get busy with the life that is ours now and make the most of it before the bell rings and the curtain falls.

Stamp Collectors

LITTLE old last year's postage stamps have never appealed to my imagination but in them the stamp collector sees the sun rise and set and the seventh heaven open up a new side show on Gold Street. After a stamp has done its duty it is not worth two cents, undoubtedly the ordeal of getting through the American post office is sufficient to knock the value out of anything.

But life is filled with stamp collectors, dust collectors, rust collectors, and, in great abundance now, thirst collectors. The vital half of humanity has to work to save this idling half from starvation, but if a man or a machine or a job is not

self supporting it ought to be starved out of our scheme of life.

Many a man has tried to fly with Hawker to Europe, and like him fallen into the deep blue sea because of something or other lacking, and it usually has been not a something altogether new or different, but a something more of the thing already present. We worried over Hawker for about seven whole days and then a tramp steamer hove into port and spoiled it all. We worry all week or all year over some petty achievement or other and then on the thirty-first of December we get up bright and early and just in time to see our tramp steamer coming over the horizon with its burden of another year's labor well done—and lo, we have arrived. But we did not spend our time collecting dust; we spent it at hard work most of the time, with the balance devoted to hoeing potatoes in our little Bar Mills patch for recreation. And everything counts for good to him that counts for himself.

Now a stamp collector makes his living from those who have performed their tasks well and stuck to them to the end. But we can use our lives for something better. The church has completely ruined the self respect of the collection basket species; let us be creators, not collectors. Pupils have a right to be collectors of ideas through all their alumnae, but wouldn't we be more successful in life if our schooling had already taught us to be something more than a collection basket? That's the beauty of the Guild examinations; they not only discover if a man has been a faithful collection-basket for good ideas (with no leaks) but they also show him, possibly for the first time in his life, the true value of his own intellect as a machine to be used in reaching his own conclusions. Obviously if a pupil accepts the theories and practises of his teacher and keeps on collecting used stamps most of which have been cancelled long ago by tempus fugit he will never make progress. Progress is made not by honoring age-old theories but by destroying them and putting better ones in their places.

Life is not having, it is doing. If all men were suddenly to accent possession of ability over possession of matter, what a world we would have next year. There would not be left one trouble upon another that would not be trampled under

foot. There was a man some two thousand years ago who knew how to live well, but he has been so misrepresented, so devitalized, that men feel like apologizing when they mention him or his doctrines; yet he preached enough in the three short years he was at it to cure every ill, physical and mental, known to man. So far as we know he never collected anything for his own use, but think of the things he put into life for you and me.

A two-cent postage stamp will carry five hundred times its own weight from San Francisco to Archangel and back; all for two cents; a stamp-collector couldn't do it for less than a thousand dollars. All the good things the world

ever developed came from men who tested every idea that was handed down to them from other generations, and became not collection baskets but flower gardens in which the seeds of dying ideas were buried deep in the rich brown earth of mature deliberation, and from which blossomed flowers of rare beauty and fragrance, a beauty and fragrance which in turn were only to pass away and in their passing give birth to new and richer beauties. Life is a glorious big flower garden and all the heritage of centuries of achievement is a sun to shine upon it, giving warmth and encouragement for the tender shoots of new ideas to take root, spring up, and grow sturdy as the tall cedars of Lebanon.

Austin's "Pilgrims Progress"

ROLAND DIGGLE

HOW many of our organists are acquainted with this really remarkable work? So far as I know Clarence Eddy is the only organist of note who has played it in America; what a pity that such a work should be so neglected.

THE PILGRIM'S PROGRESS, a narrative tone poem for organ, by Ernest Austin, consists of twelve parts, each part containing some 18 pages of music; so far eight parts have been published, seven in 1912 and the eighth during the 1919 summer. The remaining four parts are finished and should soon be in the engraver's hands; the complete work will consist of some 210 pages of music and would take about two and a half hours to play.

The work certainly stands unique in organ literature. Each part can be played as a separate movement and I have used them as an organ prelude for eight Sunday evenings with increasing interest; on a recital program two parts would well take the place of the usual sonata and as a connecting link in a series of recitals nothing could be better. The details printed on the music make excellent program notes; these notes should be printed on the program for the better understanding of the music.

I now quote from the excellent descriptive analysis by E. Douglas Tayler, which the publisher, J. H. Larway of

London, England, supplies: "Bunyan's grand old story of the Pilgrim's Progress, so richly poetic, so intensely emotional, is surely an admirable theme for music, while the solemnity and ecclesiastical nature of the matter finds a wholly suitable medium of expression in the organ. Mr. Austin divides the work into a number of sections, each complete in itself, illustrating the different phases of the Progress, the first part of which is occupied entirely with the condition of Pilgrim's unsettled mind, and the various feelings which sway him at the beginning of the story. A pianissimo descending theme in D minor stated on the pedals, with a restless curve and somber drop at the end, afterwards taken up on the manuals and treated with slight variations and chromatic and rhythmic devices, pictures for us the desolation and unhappiness of Pilgrim's mind. He is weighed down with a great burden, and has learned that his city is doomed to destruction, but knows no way of escape. The music continues for a time with gradually increasing and varying emotions, coming to a close on the chord of F. A new move in 6-8 time played by a soft flute and accompanied on the Swell, with a sudden sentence gently spoken by the Clarinet, expresses Pilgrim's yearning for a new and fuller life."

And so the part continues, ending with Pilgrim's determination to undertake the

pilgrimage. To adequately illustrate each of the eight published sections would be as impossible within the confines of this article as it would be undesirable, and therefore the illustrations will not attempt anything like completeness. The first quotation shows the craving "for a new and fuller life," and the second shows an interesting episode under this section, reduced to short score; the third shows the mood as "Pilgrim yields himself to Divine inspiration."



PART 2: Pilgrim, having taken his resolve, returns home to his family to tell them of his intention; he briefly recapitulates the story of his troubles and the Themes of the Burden, Yearning, Inspiration, and Anguish, are heard in their respective order. A development of a contrapuntal character follows, evolved from the bars of the Inspiration motive and another Theme—as of a discussion or conversation. "This grows in animation until a renewed statement of his agony of mind gives the signal for a long pent-up outburst of derision and laughter. He renews his appeal and again is



derided." . . . Pilgrim's overwhelming grief is clearly portrayed by the sequence of poignant chords which conclude PART 2. The illustrations show, first, the opening passage with its beautiful coloring in the second measure, and

second, an attempt at explicit tone painting where the composer definitely announces "derision and laughter."

PART 3: "Pilgrim, wandering in the fields, meets Evangelist, and begins his journey." The music, hitherto subjective and strongly emotional, here takes on the unruffled tranquility of pastoral scenes, and from one or two characteristic themes a delightful movement is developed. "At this point a new theme of two bars makes its appearance, which may be called the Warning motive. The three insistent notes of this suggest a solemn injunction not to lose faith in his inspiration, and again and again these make themselves heard through the busy monotony of Nature's tireless voice, till at last they occupy the whole attention for a time. The recollection of his friends' derision haunts him and their laughter mocks the quietness and peace of the meadows. Again grief masters him, he cannot be rid of his burden; he doubts his inspiration, and one by one the themes are heard poignantly harmonized, culminating in a tragic outburst of despair. Suddenly into the melancholy silence which follows his grief, creeps a curiously ecclesiastical theme of mysterious chords—common chords, yet strangely modulating. It is the calm figure of Evangelist, who asks him unmistakably, 'Wherefore dost thou cry?' Pilgrim tells of his burden, the Evangelist advises him to pursue his ideal, and points into the distance and asks Pilgrim if he sees the Wicket Gate and the Shining Light. Pilgrim sees the Light and runs toward it; in the distance he hears his neighbors mock him, but he pursues his way filled with his ideal, remembering with sorrow that they rejected his appeal to them." This movement of 25 pages is a favorite in England and is often seen on recital programs.

PART 4: "Pilgrim at the house of the Interpreter, where he Knocked over and over again." Five times in the music he is heard knocking. He is asked "Who's there." He says he is a Pilgrim, and is asked to come in. The music associated with the Interpreter is particularly beautiful. He shows Pilgrim the wonders of the house, and Pilgrim, filled with hope and eager for his journey, starts running with a light heart, but suddenly the ever

present burden makes its weight felt again. "In the sudden gloom which falls upon Pilgrim, deep hushed staccato notes are heard creeping through the long drawn harmonies. The dark Cross looms before him." From here until the burden falls from his shoulders the music is very striking. As he gazes at the Cross three shining ones appear; they greet him with the words "Peace be to thee," and he is stripped of his rags and given a change of raiment. The shining ones depart and Pilgrim is left with the awe of the Cross still upon him. The first illustration shows the music associated with the Interpreter, while the second is that of the Cross appearing before Pilgrim on the hill.



PART 5: "Pilgrim's journey to Palace Beautiful," his burden gone, Pilgrim "resumes his journey in an heroic frame of mind, expressed in a strong march-like theme" which is developed from the first Pilgrim theme in PART 1 and the theme which is associated with his running towards the Light in PART 3. "He reaches a pleasant arbor, where he rests and reads the roll given him at the Cross. He views the delights of the arbor, and hears the piping of birds and the falling of water. Light of heart he resumes his journey and at last comes in sight of the Palace Beautiful, whose outline seems almost sketched for us upon the sunset sky. He is admitted to the Palace but after being clad in armor he departs from the Palace Beautiful filled with heroic aspiration."

PART 6: "The Valley of Humiliation—Combat between Pilgrim and Apollyon." Clad in armor he enters the Valley of Humiliation; the music in this part is dramatic. Apollyon asks, "Whence came you and whither are you bound?" Pilgrim replies by reference to his ideal. Apollyon in hatred of the ideal says, "I am come out on purpose to destroy thee." They prepare for combat and in the end Pilgrim vanquishes his foe, the sounds of

the struggle die away and Pilgrim gives thanks for his deliverance; the thanksgiving ends with a triumphant statement of the first of the two themes associated with the Cross. Pilgrim leaves the Valley with his ideal grandly re-awakened. The illustration shows the excellently descriptive opening of this part, as Pilgrim enters the Valley of Humiliation.



PART 7: "The Valley of the Shadow of Death." The music descriptive of Pilgrim's entry into the Valley commences with a "pedal passage of tortuous intervals concluding on CCC, over which counterpoints of chromatic and desolate character are built." Pilgrim prays for help and passes on, depressed by the scene. He hears "dolesful voices, and rushing to and fro;" these awful sounds haunt him and again he prays saying, "Though I walk through the Valley of the Shadow of Death I will fear no evil for Thou art with me." This theme begins quietly but grows in strength, testifying to the help it affords Pilgrim—the music becomes calmer as his thoughts recur to the roll which he carries to secure admission to the Celestial City. Later when Pilgrim has met Faithful "they walk on lovingly, conversing on the events of their pilgrimage." They presently observe Evangelist coming towards them. Here the Evangelist theme is used in conjunction with the theme of advance. The music here includes the theme of the Spirit of Christ and the Warning from PART 3. Evangelist soon leaves them again, just as an alluring strain from afar comes on the breeze. It is the call of Vanity Fair.

PART 8: "Vanity Fair" is the longest part so far published, containing 35 pages. "Pilgrim and Faithful hear the call of the world. It beckons them to the pleasures of Vanity Fair. They hear the laughter of the crowd, deriding and jeering at them—the noise increases and they are subjected to the taunts of their reproaches of the revellers." They feel a presentiment of their approaching trials. The mob asks, "what well ye buy?" Shouts of malice greet them. "They watch the mob's increasing anger . . .

the mob bent upon violence fall upon them. Faithful is made the chief victim of the mob's anger . . . they scourge and buffet him . . . and stone him with stones. . . . Thus came Faithful to his end . . . out of his death agony a trumpet call breaks forth and Faithful is carried up in a chariot through the clouds." Anyone hearing this movement and not understanding it should not waste his time listening to music.

So much for the eight parts that are published, it must be gone through to be appreciated; my purpose here is merely to bring it to your notice; I have hope that our concert organists will take it up, though there is too little chance for showing off their technique, nor are there any

big pedal cadenzas; the appeal is all for the music and not for the player. Also I hope that some of our church organists who give recitals in their churches will look it up and give it a hearing. The eight parts could be played in two recitals, but I think it better to give four recitals with two parts each; however, if we play only one part we will have done something for modern music, and composers will call us blessed.

NOTE:—The work can be ordered direct from the publishers or through Ditson of Boston, or Summy of Chicago. Some sections of the work are of moderate difficulty, but for the most part the work is easily within reach of the organist of average technic, and though a large modern organ manifestly would do better with its interpretation, still there is nothing in the score to prevent its success on even a very small organ.—Ed.

Photoplaying in the Stanley

ROLLO F. MAITLAND

WHEN this subject was assigned to me by our worthy Editor, I doubt if he realized the task he had set me. Perhaps it might be said that of all the various things I am trying to accomplish in life, some of the most important are: playing proper music to motion pictures, raising the standard of music in motion picture theaters, pleasing the managers of the theater where I am employed, pleasing and entertaining the public who patronize the theater, and earning a respectable livelihood. It is not possible, however, to assign any specific degree of importance to any particular one of these items, so I shall discuss them as I have named them.

The matter of playing proper music to the various pictures is a big subject in itself, and cannot be dealt with thoroughly in such an article as this, although our Editor has asked me to go somewhat into detail. I shall mention a few of the important phases of the work. In general there seem to have developed two styles of playing pictures. A celebrated New York music director said some time ago to a subordinate conductor, "Now we don't want to play this picture in the vaudeville style." By this he meant the use of certain music "stunts" that have long been associated with the vaudeville stage. As the first home of the picture was usually the vaudeville theater, and the first managers of exclusive motion

picture houses were those who had previously conducted vaudeville theaters, these managers drew their musicians from the ranks of vaudeville accompanists, who carried over their ideas into the realm of motion picture playing. This style of playing has a very important place under certain conditions. Certain types of pictures, especially comedies of what is known as the "slap-stick" variety, demand this kind of treatment. The nature of the theater itself has also much to do with this phase of the work. This will be explained later.

The other, and more artistic, method of playing pictures is that usually adopted in the larger houses. This consists in making the mood of the music coincide with the mood being depicted on the screen, or, to, put the matter still differently, treating the subject somewhat as a composer would write an opera.

The best plan for an organist to adopt in "setting" a picture is to see the picture at least twice before playing it publicly. The first time he should aim to get general moods, the plot of the story, etc. The second time he should take down the various titles and changes of scene, with some approximate idea as to the length of scenes. From these notes he will be able to very nearly determine the compositions to play, and the various points in the unfolding of the drama where these should be played. He may find on play-

ing the picture the first time that certain numbers will need to be changed. I usually have an opportunity of seeing the picture only once before I play it publicly, and am obliged to do all preliminary work at one sitting. It generally takes me two or three playings of a picture before I have it "set" satisfactorily to myself. Cue-sheets, furnished by the producers of the pictures, are a great help, but only as suggestions, as no two people think alike, in the first place, and furthermore every organist must "cut his coat according to his cloth"—in other words, he must be guided by his repertory.

The motion picture organist should strive to constantly increase his repertory. But he should always have his numbers well learned before applying them to a picture. It is not good policy to learn a number one week to set to the following week's production, unless the numbers are of that easy melodious type which almost any organist worthy the name can read at sight. The ability to play from memory is a great adjunct to the photoplay accompanist, as it saves changing the music on the rack with one hand while trying to keep something going with the other. The ability to improvise is also of inestimable value. By improvising I do not mean the usual rambling aimlessly around, as so many picture players do, but real composition on the spur of the moment. The chief purpose of improvising is to fill in short scenes for which almost any set number would be too long. It is not well to set a picture entirely extempore, as by the time one improvises to the same moods three times a day for six or seven days the spring of his inspiration is apt to become "dry," and his playing becomes very monotonous both to himself and his audience. Consequently it is always better to use as much written music as possible. One can realize what a large repertory is required when one knows that the average photoplay of from four to six reels requires from thirty to forty changes of mood, and pictures are changed once a week in the better class houses.

I have used the word "accompaniment" in connection with the music setting of a picture. There are various lights in which the art of picture playing is regarded. Many persons regard the music as an accompaniment to the picture—to

overcome the awful silence that can almost be felt when a picture is run without music. Others regard the music as a frame, a setting, or a background for a picture. In my opinion the music is neither of these, but is a component part of a photoplay production, taking the place, psychologically, of the spoken word, expressing, as I said before, through the medium of the ear the mood that the picture seeks to express through the medium of the eye. Both are equally important to a satisfactory expression of the playwright's thought.

During the last five years the standard of music in motion picture theaters has been immeasurably raised, and the legitimate motion picture organist can do a great deal toward helping in this good work. He must be prepared, however, to do some hard work. The matter of the standard music used depends largely on the character of the theater. Those which are known as first class houses usually charge higher prices. They also have a larger seating capacity than the lower class houses; consequently they are enabled to maintain large orchestras and organs, paying higher salaries to their musicians, and thus the standard of music is kept up, for the managers of these houses try to give the public the best they can for their money.

The second and third class houses are smaller and charge lower prices. These are usually found in the poorer sections of the cities, and in the outlying districts. They have smaller organs, and smaller orchestras, if any at all. In fact, they cater to a different class of people. If one were to play a movement of a Guilmant sonata in some of these houses in connection with a picture, most of the patrons would wonder what the organist was driving at, even if the mood of music and picture were in harmony.

In the large houses the pictures are shown soon after they are released. They reach the smaller houses much later and are usually much abridged. The auxiliary attractions are usually of a lower order—there are more comedies of the "slap-stick" type. Even here, however, it is possible to a certain extent, by using good judgment, to induce some of the patrons of those houses to like the better things in music.

When the Stanley Theater was opened

five years ago it was planned to be the leading picture theater in Philadelphia. (This and what follows sounds like an advertisement, but it is necessary to my subject). The management desired the best that could be gotten in the way of music, consequently twenty-five members of the Philadelphia Orchestra were engaged for the opening week, with one of the principal first violinists as conductor. The orchestra was shortly afterward reduced to ten instruments, but the high standard of musicians and music rendered was maintained under the same director, a man of high musical ideals. This high standard, set at the beginning of the Stanley's career, has always been maintained. While it is not possible to secure members of the Philadelphia Orchestra, still the orchestra is made up of the best obtainable material. This theater has always attracted music lovers; consequently, surrounded by such an atmosphere, it is easy for an organist to offer the best in music. The organ in use is a three manual Austin of some thirty-four independent sets of pipes, controlled by fifty-one stops. Besides plenty of foundation tone there are seven ranks of string pipes—a Gross Gamba, and Gamba Celeste in the great (duplicated to the Orchestral), three ranks in the Swell, and two in the Antiphonal. The combination of these makes the best "string organ" I have ever heard. They are really more effective than if they were all on one chest. The only percussions are a Harp (or Celesta) and chimes.

One danger to be guarded against is that of forming the habit of restless playing. It is necessary in playing for pictures that the music be not too loud—rarely above mezzo forte—otherwise it is said to be "over the picture" and detracts the attention of the viewer. Playing everything with quiet registration gives one a tendency to play in a diminutive manner—if one may use that term—playing everything at more rapid tempo than in the concert hall. For this reason the photoplay organist should do a certain amount of recital work under normal circumstances. Church work is also a splendid change, provided he is not obliged to be at the theater seven days a week. Recitals in the theater are also a great help to the cinema organist. In January of last year a series of daily fifteen

minute recitals was inaugurated at the Stanley, these recitals taking place in the morning just before the first picture. The names of the selections are not printed, but the recitalist announces them from the console, and tells something interesting about each one. The organists use their own discretion as to the numbers played.

But an organist who is permitted to give an occasional recital in a large church or concert hall, on a big organ, is better qualified to keep his poise, as most theaters, even the largest, are so heavily upholstered that there is little resonance. This also tends to make the organist increase his tempos, and acquire a restless manner.

In connection with the matter of the short recitals, I call to mind one instance which proved that some persons, at least, enjoy and appreciate the best in music. Some months ago I elected to play Bach's Toccata in F, before I remembered that the picture performance was to open with a Chaplin comedy. When I arrived at the console and saw a typical Charlie Chaplin "audience" I feared the Toccata would not be suitable, and played a well known organ number of a burlesque type—I refrain from mentioning the name. The applause was perfunctory. This led me to decide to play the Toccata at the next recital, and the applause was spontaneous.

But with all this raising the standard one must not forget that, as my managing director once told me, the mission of the photoplay theater is to entertain—to furnish rest and relaxation for tired minds and bodies. Even in high class theaters many of the patrons are not able to understand the best in music, and too much music of a serious character is a tax on the mind. Therefore, one must be ready with music of a lighter vein, even to the popular songs and dance music of the day, where they are needed. Music of this nature has its place in comedies and cafe or dancing scenes in the more serious productions. We must try to render these in the best manner possible, taking as much pains to make them really effective as we would the more serious compositions. We must cater to one hundred per cent. of our audience. After all, patrons pay for what they want, so the best plan is to give them, at

least part of the time, what they *think* they want. Fundamentally, the human race possesses an innate desire for the best in everything, else there would be no progress; hence a wise manager adopts a middle course, and gives his patrons part of the time what they think they want and the rest of the time what he knows they crave, down deep in their inner consciousness.

A wise management also engages musicians whom it thinks competent, then gives them credit for a little common sense and the quality of knowing their business. It does not interfere so long as the policy of the house is carried out. This is the happy condition of affairs at the Stanley. Fortunate indeed is the organist who is thus situated. Pleasing the management is for him an easy task so long as he is conscientious and pains-taking in all branches of his work. But, unfortunately, managers are not all alike. Some of them inject their own personality into their methods to the extent that they consider their own likes and dislikes a fair standard of public opinion. If they like jazz the public must like it and jazz is the rule in their house. Pictures must be played exactly to their tastes. In a certain theater a man with splendid ability and good taste as to picture work was engaged to play the organ. The house manager was one of those who must have every detail of the picture fitted to his own taste. He even had a buzzer on the console, connected with a button at his headquarters, so that when the organist deviated the slightest bit from the ordered path he was sharply reminded of the fact. Naturally the organist stood this curbing of his intelligence just so long, then left the position, even without having any

other permanent position in sight at the time. This man has been since engaged in one of Greater New York's largest theaters, where he is making good. Again, some managers have had certain organists in their employ for a long period, and form the opinion that those organists play in the only correct manner, regardless of what others think. Happily, these conditions are met with usually in the smaller theaters.

It will be seen that to accomplish the last named purpose—that of earning a living—one must accomplish all the others mentioned. In picture playing, as in every other line of endeavor, a disposition to progress and strict attention to the work in hand are among the things that count.

A photoplayers job is one which is supposed to furnish large remuneration. This is true to a certain extent. The cinema player usually receives from \$1.50 to \$2.50 per hour, which is, after all lower than the average per hour of a church organist, and far below the average of a good teacher. But the cinema organist is sure of being employed from thirty to fifty hours a week, all the year round. This is why so many persons prefer the sure and regular income thus derived to a more or less precarious income derived from teaching or concert playing.

The persons who operate the so-called unit orchestras derive more income than the legitimate organists, and justly so. In most cases they take the place of an orchestra, and are obliged to use all manner of traps, bells, etc. It is generally conceded, however, that the use of the organ in a legitimate manner satisfies higher artistic standards.

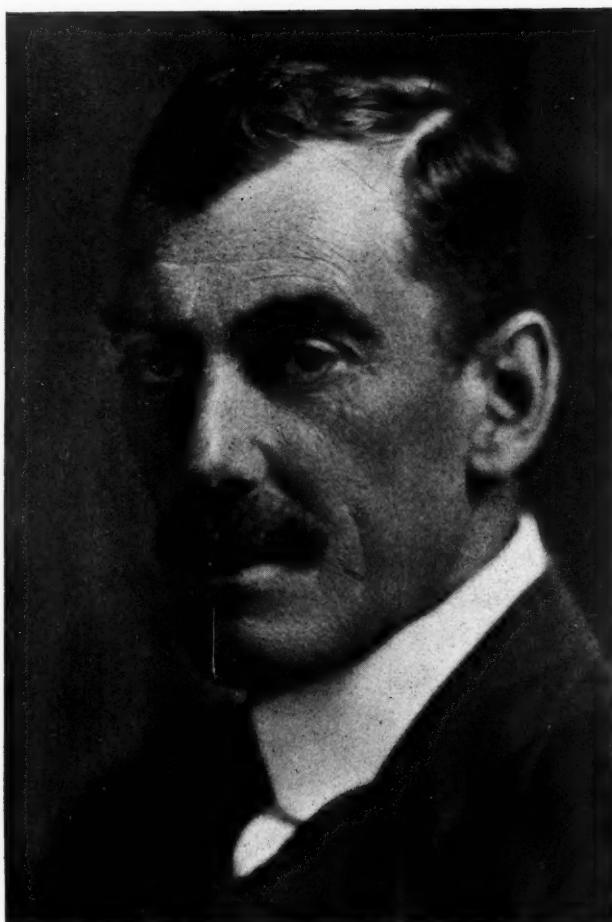
Bernard

Johnson

IF THERE has yet appeared a Chopin among the composers for the organ it is Bernard Johnson. Not only is he Chopinesque in the smaller forms, which might not be such a difficult matter, but he achieves the much more difficult task of writing idiomatically for the organ in the larger forms. His *Sonata di Camera* is one of the most delightful and genuinely musical sonatas ever written for the organ.

Mr. Johnson was born December 1,

1868, in South Pickenham, Norfolk, England, and received his common education by private tuition, while his most important music studies were conducted under the guidance of the late Dr. G. M. Garrett of Cambridge. For thirteen years he served as Assistant Master of Leeds Grammar School, but apparently school teaching was not to his liking, though to judge from the jovial character of his music his genial disposition must have been an attraction to his pupils, and



BERNARD JOHNSON

to-day he devotes his time entirely to concert playing, composition, and some little literary work. He received his Cantab. B.A. in 1889 and the Mus. Bac. in 1897, and he set a good example for his American friends to follow when he took the F.R.C.O. in 1891.

His official position is that of City Organist of Nottingham, England, where he gives recitals the first Sunday of each month through the season to an audience that averages about 3,000. One of the features of these recitals is a verbal explanation of any special numbers on the program, which Mr. Johnson gives with the aid of the piano for illustrations. After such a talk the most difficult works are more keenly enjoyed, if not always entirely understood at first hearing. Mr. Johnson also gives "popular concerts" with the aid of noted soloists, at the modest but successful price of about eighteen cents per ticket. Probably one of the most unique events of the organ world was his presentation of photoplay films of *Tannhäuser* and *Parsifal*, to which he played the proper incidental music from memory.

Plans were about completed for a concert tour of America when the war put a temporary end to such things; an organist who writes so idiomatically for the instrument would do much good in a tour, for his compositions indicate a unique attitude toward the instrument. So far as a love for organ music goes, England would appear to be the first nation in the world, and it is undoubtedly accounted for in the programs the

English organists present to the public, and in the music they themselves write. A comparison of English, French, and American programs would be instructive.

Bernard Johnson's organ music is delightful; there is no other composer like him. His Sonata is not like the sonatas the organ is usually content with; instead it is musical from start to finish, and that without the least sacrifice of technical interest; the second theme of the first movement is a gem, likewise of the third movement; and the middle movement of the sonata makes an excellent service prelude of the brighter order. *Elfentanz*, *The Sigh*, *The Smile*, *Aubade*, *Caprice*, *Tschaikowskian Overture*, are all of them gems of high quality. The recital program without a "novelty" is like a diamond without a sparkle. Bernard Johnson's compositions give the sparkle of life, and the wonder of it is that so few American recitalists have discovered them. Just where Mr. Johnson gets his inspirations is hard to discover. He is a good fisherman; but there is no inspiration in fish that I could ever discover. And he is a motor enthusiast; possibly this may give a part of the clue. A close study of the photograph gives a glimpse of a personality that is not altogether hidden behind his sober countenance, and it is very easy for one who knows the sparkle of his music to read a similar sparkle of humor in the man. Let us hope his frustrated plans of an American tour will be resurrected and speedily brought to fruition.

Examinations A Candidate's Impressions

LATHAM TRUE

TEMPERAMENTS differ as widely as people, and the attitudes of mind of examination candidates are as multitudinous as the greens of early spring.

To some temperaments the prospect of examination, however distant, is unnerving; and its close proximity unsettles the candidate's digestion and creates a disturbance of physical functions that unfit him for the ordeal about to be sustained. To others examinations seem to be merely a part of the day's work; they

do not worry before, during, or after the sitting. The vast majority of candidates, of course, fit in somewhere between these extremes. It is not always a question of adequate preparation. Some of those who are best fitted to pass undergo the keenest suffering; while some of the most poorly prepared show the greatest indifference.

For myself, if the choice were left to me, I should choose some other form of recreation than examinations; but I have never wasted much energy in dreading

them. Generally I have been on the safe side of the line that marks no-man's land; and when I have failed in single subjects the fault has been wholly my own and I have been successful on second trial. But I have always been on the alert for impressions. Like Henry Adams, I look upon the impressions I have received from the varied experiences of life as being no less valuable a part of my education than any technical skill I have incidentally acquired or any information I have accidentally retained.

I shall select as my illustration the Associateship examination of the Royal College of Organists, London, in which I once participated in the humble capacity of candidate. The Britisher, thanks to long experience, has become a past grand master in the art of grinding examination material into a salable product, much as the butcher grinds beef into Hamburg steak. He applies the same treatment alike to the gristle and to the tenderer bits, to sensitive and to coarser natures. It is his aim to make the examination an ordeal, and he persistently ignores a detail so unimportant as temperament—although temperament might reasonably be supposed to count for something in the equipment of the prospective musician.

The preliminary red-tape of registration at the Royal College of Organists is easily unwound. As in the case of our own Guild, one or more endorsers must be secured to one's membership application, and one must register for examination on or before a given date; but the important matter there, as here, is the payment of certain prescribed membership and registration fees. There is a College organ—wholly adequate, but inferior to those that many of us play every Sunday—on which a limited amount of preliminary practising may be done at two shillings or a half-crown an hour. There is about the College building in Kensington Gore an air of quiet Victorian respectability that is quite neutral in tint. One has certain financial dealings with an honorary secretary or other dignitary; but the chief personality with whom he comes in contact is the janitor, a simple-minded, kind-hearted Britisher, the sort that takes his family to 'Amstead 'Eath on the August bank

holiday and returns in the evening quite sober.

But if on ordinary days the building and the janitor are of neutral tint, what a change on examination morning! Each candidate has received by post a notification of the hour of his examination in organ playing—an hour set fifteen minutes before the exact time of his interview with the examiners, in order to give him time to catch his breath, say a last prayer, and change into his playing pumps if he thinks that by so doing he can execute a *danse macabre* on the pedals more effectively than in his street shoes. He rings the bell and the first surprise of the day makes its appearance when the door is opened by the whilom janitor, now arrayed in fine livery. Surely Solomon in all his glory never was arrayed like unto him whom yesterday we knew as the rather shabbily-clothed man-of-all-work; and as for dignity, the straightest ramrod in the British Isles is not more unbending than he. To one unfamiliar with British customs the transformation is startling.

Ceremoniously ushered into the library, the abashed candidate is confronted by a black-coated, solemn-visaged individual, whom he soon comes to recognize as the undertaker-in-charge. On the table reposes a huge tome, in preparation for the final Judgment Day; and the prospective corpse is invited to write therein his full name and his London address together with the titles of the compositions he expects to play. Now-a-days, I believe, as in the Guild examinations, both the Bach number and the modern composition are announced in advance and are the same for each candidate; but in my day the candidate made his own selection of the second number. Conversation soon lapses into eloquent silence, broken only by the precipitate entrance of a victim released from the chamber of torture. He does not utter a word, as he gathers together his belongings; but the two silent spectators know that he has failed, for failure is written across his brow.

Suddenly the tomb-like stillness is broken by the clang of a gong. Then begins the march of death. As he ascends the two flights of stairs that lead from the library to the upper room he knows that he ought to suffer all the tortures of the damned. To this end has everything

been prepared. The machinery has been perfected to crush the last vestige of hope that remains in his breast, and by the time his weary feet have reached the upper corridor he should sink exhausted before the fatal door. And many do—figuratively, at least. They enter the examination chamber already defeated. With them the final act of the tragedy is played as they ascend those winding stairs. (But I—I shame to confess it—always have an insane desire to laugh at just the wrong moment, to turn melodrama into comedy, to stuff my handkerchief into my mouth at the crucial point where others are employing theirs to wipe away furtive tears; and this impressive ascent to court Fate in the form of three bald-headed Britishers grows funnier and funnier to me as I proceed. However, this is beside the mark).

The march is so timed that the candidate arrives outside the closed door a few moments too soon, and must wait while his immediate predecessor, poor chap, is grinding out a few last measures of figured bass. The organ is reduced to a soft, colorless register, and the playing comes as merely a dismal moaning through the closed doors; until suddenly the doors are flung open and the released sufferer dashes past and escapes with whatever of his self-esteem remains.

The candidate is admitted. Tradition says that the usher who admitted me on that fateful July day was a relic of prehistoric ages, a candidate who, having tried and failed no fewer than fourteen consecutive times to attain the Associate-ship, was finally promoted to the dignity of chief usher, where he now gloats over the failure of those who fall temporarily into his clutches. Be that as it may, he is far from a cheerful companion on this last stage of Everyman's journey. He adds the finishing touch to the funeral solemnity of the chamber, than which no cave of initiation into the Eleusinian mysteries can have been more deeply shrouded in gloom and uncertainty. Within its walls gather to-day the shades of past generations of failures, assembled to welcome fresh accessions to their number. As the victim enters, in imagination he seems to hear their sepulchral tones, as they chant "Despair! Despair!" and he half turns to see if over the portal has been inscribed—as over another

famous portal—"Leave hope behind, all ye who enter here!"

In the further corner of the room, hidden by a screen, are the executioners, waiting, knife in hand, to do violence to his hopes. Supported by the ancient usher he advances to the organ and seats himself at the console. There he seeks to gain as much time as possible by preliminary preparations, partly to quiet his own leaping pulse, partly to impress the examiners with his poise. But soon he is interrupted by an impatient voice—"Begin, please"; and he strikes out boldly into the Bach number.

Thus far my own experience tallies with that of Everyman who journeys towards the Associateship of the Royal College of Organists. But now I must leave him, for my experience is, I believe, unique. I have played perhaps a score of measures when I find myself growing conscious of conversation in the room, conversation so insistent that it rings through and above the organ tone. The louder I play the louder swells the tide of talk, exactly, for all the world, as if I were in frivolous America and attending an ordinary reception. What a homey feeling it brings! I play on and on and at last round up the whole flock of fleeing notes in a triumphant stretto. True to conversational tradition, the volume of talk makes a quick decrescendo. I do not understand the meaning of it all, until a cheery voice from behind the screen addresses me—not at all like an executioner, but like a common, everyday Britisher with a hint of Cockney in his accent—"Oh, I beg your pardon; will you play it again? We were discussing the man who preceded you." The spell is broken. Examiners so human as to have to discuss! Whose judgment, like that of common mortals, is not intuitive, not god-like in its omniscience! Such examiners have no further terrors for me; and amidst a silence that is gravelike, indeed, but no longer depressing, I repeat and complete my allotted fifteen or twenty minutes, and depart—not, I trust, as despairingly as my immediate predecessors had done.

If the College organ examination is an ordeal, the paper examination is a model of efficient pre-arrangement. There are two sessions, morning and afternoon, with sufficient time for luncheon between; and in the afternoon session

occurs a pause of perhaps fifteen minutes while tea is served. Each candidate sits at a small temporary desk, which is provided with the necessary paper and ink; and at a central desk sits a courteous monitor, who occasionally walks about among the writers and answers questions in a low tone of voice. The room is always quiet and the atmosphere dignified and conducive to concentration. There is nothing of the funereal solemnity that characterizes the organ examination. After a few days—surprisingly few, considering the number of candidates whose papers must be examined—the pass-lists are posted in the corridor of the College, and on the same morning, by earliest post, each candidate receives the examiner's verdict. Then follows a tedious convocation, at which speeches are made and diplomas awarded and everybody looks terribly bored.

I always contrast in my own mind the R. C. O. examination with another, the Guild examination for which I once sat in this country. At about the hour scheduled to begin, candidates for Associateship and Fellowship wandered in, singly or in groups, and were assigned numbers—"first come, first served." Presently the game was called. The examiners sat in a pew about three-quarters back in the church. The usher who conducted the candidate to the organ and remained to turn pages, was kindly, sympathetic and helpful, offering such little suggestions as might be made without unduly interfering with or actually assisting the candidate. The examination was more or less informal. One of my numbers, I recall, was the Bach G minor fugue. Every organist knows how easy it is for the player to let this particular fugue run away with him, and I suppose it did with me. On such occasions one's pulse is higher than normal and it is easy to strike unconsciously a pace a little more rapid than one intends. When I had finished one of the examiners shouted, good-humoredly, "Try it again, and not so damned fast!" Needless to say, when I played it the second time it was "not so damned fast." Candidates who had already played were permitted to linger about the entrance door between the parish house and the church and listen to the player, and their comments

were as interesting as the examiner's verdict—sometimes more gratifying.

The organ examination of the Royal College is typically British. Here is met, in all its unconscious but to us ludicrous aping of mediæval grandeur, the familiar British love of pomp and ceremony that can transform yesterday's janitor in overalls and jumper into to-day's liveried servant resplendent in a wine-tinted and bespangled coat; that invests temporarily the faded respectability of the little corner opposite Albert Hall with an artificial atmosphere of formidable reserve and funereal solemnity. It is meant to be impressive—yes, and harmless; but beneath its heavy Juggernaut wheels lie the mangled remains of many a sensitive temperament. If a candidate does not care whether or not he fails, it doesn't matter. In my own case I wanted a summer of rest in England after an exceptionally busy season at home. The examinations were an after-thought and wholly secondary in importance. I looked upon the experience at Kensington Gore as having added its bit to my general impression of British life, in much the same way as discussing the Education Bill or Canadian politics with my nextdoor neighbor had done. Besides, as I have said, a saving sense of the ridiculous kept me reasonably sane. But to the sensitive temperament, one to whom the whole show is desperate earnestness, all this elaborate stage preparation, the studied piling up of impression upon impression of solemnity and gloom, the atmosphere of tragedy with which the whole ceremony of the organ examination is invested, are cruel wrongs. Better by far the rough-and-ready unconventionality of the American Guild examination, at which candidate and examiner meet on a common footing of good-fellowship. Dignity and ceremony may be thrown to the four winds of heaven if in their place reigns an atmosphere of encouragement and human interest.

IT is a sad truth that the music to which we sing our hymns not only lacks the quality of uplift but is absolutely meaningless in most cases. Good music never disintegrates, while preaching sometimes does.—*The Rev. Dr. Charles E. Parkhurst.*



VICTOR BÄIER, Mus. Doc.
Warden-elect of the American Guild of Organists

My Best Organ Compositions vs My Best Sellers

Charles Albert Stebbins

MR. STEBBINS was born in Chicago and studied music with Harrison Wild, Gaston M. Dethier, and Percy Goetschius. At present he is organist of the First Church of Christ Scientist in Chicago and is connected with the residence organ interests of one of our larger firms of organ builders. Of his works Mr. Stebbins writes:

"There are four pieces published by Schirmer, Festival Piece, In Summer, At Twilight, and The Swan; and two published by Fischer, Where Dusk Gathers Deep, and Oh the Lilting Springtime. I rather think I like In SUMMER and THE SWAN best of all, as I feel I have done better work in those two than in the others."

George Waring Stebbins

MR. STEBBINS was born near Albion, N. Y., June 16th, 1869, and early moved to Brooklyn, where he completed his day-school education. He studied music with Henry E. Browne, R. Huntington Woodman, and Alexander Guilmant, adding thereto with vocal studies in London and Paris. At present Mr. Stebbins is devoting his time to teaching voice and organ, and to choral work, conducting, and accompanying; he has recently relinquished his activities in Emmanuel Baptist Church in favor of larger activities with Plymouth Congregational, Brooklyn. Of his compositions he writes:

"I consider my best published organ works to be

A Song of Joy
A Memory

"My best sellers are

Cantilena in G
A Memory

"The following list is complete, I think:

A Memory
A Song of Joy
Allegro Moderato
Angelus du Soir
Berceuse
Cantilene in G
Scherzando
Wedding Song
Spring Song

"I consider the SONG OF JOY shows the most originality and the best form in

writing. It is brilliant in effect, decidedly a concert piece. It is fairly difficult, but repays study.

"A MEMORY is best in imaginative quality, and has nice effects of registration, and use of thumb of right hand on next lower key-board. It is very popular with audiences chiefly for its tonal effects.

"CANTILENE IN G has a simple melody, an effective contrasting middle part, and a good working out or blending of both themes at the end.

"BERCEUSE has very effective use of chimes, with a rocking (really a sleepy) melody, and dainty coda.

"ALLEGRO MODERATO is of a decidedly contrapuntal character, but has some really brilliant and very effective climaxes. It is only of moderate difficulty, but should be played with great spirit and a strong sense of rhythm, and, thus played, becomes a good concert piece.

"SCHERZANDO has a strongly marked syncopated rhythm that is catchy without being at all raggy, and a middle part of well contrasted character. The harmonies shift frequently without change of tonality, and this respect being somewhat reminiscent of Hollins or Wolstenholme.

"WEDDING SONG is decidedly quiet, but with a happy, and really contented character that reflects the bride's mood on her day of days.

"ANGELUS DU SOIR was originally written for organ, harp, and cello. The present arrangement for violin or cello and organ is very effective. It presents a really charming, naive melody with an interesting accompaniment, including a basso ostinato. It is easily one of my most inspirational pieces."

Roy Spaulding Stoughton

MR. STOUGHTON was born in Worcester, Mass., January 28, 1884; graduated from the local high schools; studied music with Everett J. Harrington and Arthur Knowlton; at one time was actively engaged as organist but is now devoting his spare hours to composition —his normal activity is that of Teller of the Worcester Bank and Trust Company, and it would be a difficult question to decide whether the work of teller or composer is his major occupation. Mr.

Stoughton's organ works are so original and successful that they will have to be dealt with in an extended article in some later issue, but in connection with the Symposium he writes:

"I consider my Egyptian Suite, In Fairyland Suite, and Persian Suite the best works that I have written. The best

sellers have been Persian Suite, Within a Chinese Garden, and Dreams. I consider the three named works my best because I think in each of them I have caught the 'atmosphere' of the scenes which the titles suggest and also because the thematic development is worked out to higher degree."

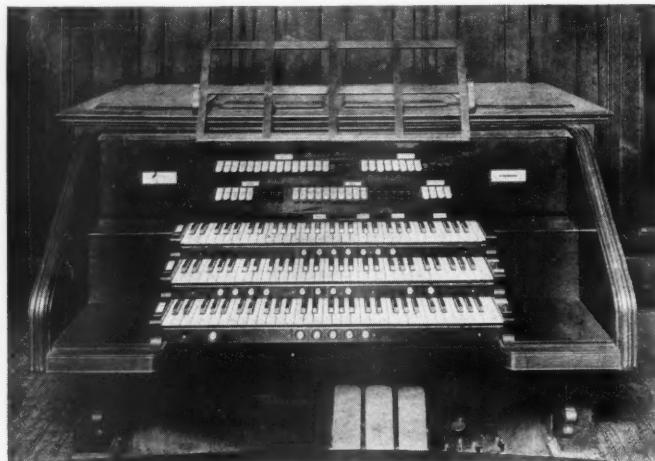
A Notable Small Organ

First Evangelical, Indianapolis

HOPE LEROY BAUMGARTNER

HAN ORGAN recently completed in the First Church, Evangelical Association, at Indianapolis, Ind., embodies many of the features of organ building that have been advo-

turn of every one of its men in service, it became apparent at once that the old organ any further into the room, and the organ chamber would not be large resource schemed on the usual lines.



THE MOLLER CONSOLE

Showing the improved stop control. All couplers and stops being in the same field of vision between the keyboards and the music rack, adds greatly to the ease of manipulation; there is not turning of the head or hands to the right or left out of the normal field of vision. This type of console is to be had for the asking of any reputable builder

cated by THE AMERICAN ORGANIST, and the plan is deserving of study on the part of any who may have similar problems in the placing of an organ.

The First Church, Evangelical Association, is one of the older churches of Indianapolis, and for many years contained a very small and inadequate instrument. When it was decided last enough to hold an organ of adequate May to erect a new organ as a memorial of thanksgiving for the providential re-

Because of the arrangement of the auditorium it was impracticable to extend the thick, permanent walls of the recess in which the old organ had stood rendered expansion of the organ chamber in any direction out of the question. The available floor space was approximately 18 $\frac{1}{2}$ by 8 $\frac{1}{2}$, and the height of the chamber was approximately 18 $\frac{1}{2}$ feet at the back and 21 at the front. While the height was quite satisfactory, the width was found to be at least three feet too short

for convenience and the depth should have been at least two feet greater, even for an organ of moderate size planned in the usual way.

Tentative blueprints, showing a division of the chamber at a point a little to the left of the center, were prepared, and the selection of the registers to be placed in each of the two chambers was made with the limitations of the respective spaces in view. Because each of the chambers

refinement of effect along with the requisite power. In the laying out of the organ, the builder, M. P. Möller, surmounted the difficulties in an ingenious manner, the placing of chests, reservoirs and pipes being so calculated that undue crowding was avoided and every part of the instrument rendered easy of access for tuning and regulating.

First Evangelical Church, Indianapolis.
Specifications by Hope Leroy Baumgartner.



PULPIT—CONSOLE—CHOIR—ORGAN

would be too short to accommodate 73-note chests of usual dimensions, it was provided in the specification that the upper octave of each of the 73-note scales should be placed on extension chests, carried at a higher level than the pipes standing on the main chests; the shallow depth of each of the chambers, moreover, made it unwise, if not actually impossible, to put more than nine or ten sets of pipes in each.

Thanks to the means of flexibility now at the disposal of an organ designer, it was not necessary to limit the scope of the organ to the point of ineffectiveness. By making the most of the devices of unification and duplexing (particularly octave duplexing) it became possible to evolve a scheme which affords great variety and

Built by M. P. Möller.
From data furnished by the architect:

Registers:	P-	G 5.	S 12.	C 5.	E 3.	T 25.
Voices:	-.	5.	10.	5.	3.	23.
Stops:	5.	10.	14.	7.	3.	39.
Borrowed:	5.	5.	4.	2.	-.	16.
Pipes:	-.	353.	842.	365.	171.	1741.

PEDAL:	R-	V-	S 5.	B 5.	P-
1—16— Gedeckt	p-w-	#18S			
2— Bourdon	mp-wm-	#8G			
3— Diapason	f-w-	#11G			
4—8— Flute	mp-w-	#8G			
5— Octave	f-w-	#11G			

GREAT: R 5. V 5. S 10. B 5. P 353.

Unenclosed

6—8—**Diapason**—f-m-61

Enclosed

7—16—**Bourdon**—mp-wm-#8

8—8—**Stopped Flute**—mp-wm-85

9—**Spitz Flute**—mp-m-#32C

10—**Geigen Principle**—mf-m-#34C

11— Philomela —f-m-73	35—4— Dulcet —pp-m-# 30
12— Harmonic Tuba —ff-m-61	36— Traverse Flute —p-wm-# 31
13—4— Flute —mp-wm-# 8	Tremulant
14— Octave —mf-m-73	ECHO: R 3. V 3. S 3. B -. P 171.
15—2— Fifteenth —mp-m-#14	37—8— Concert Flute —p-w-61
SWELL: R 12. V 10. S 14. B 4. P 852.	38— Flute Celeste —p-w-49 (Tenor C)
16—16— Gedeckt —p-m-# 18	39— Vox Humana —p-r-61
17—8— Aeoline —ppp-m-73	Tremulant
18— Gedeckt —p-w-85	COUPLERS: 18
19— Salicional —p-m-73	Pedal Great Swell Choir 4 S S C S C 8 G S C S C E* S C S 16 S C S S C
20— Viola d'Orchestre —mp-m-73	*Echo on-Great off
21— Viola Celeste —mp-m-73	SPECIAL ACCESSORIES
22— Oboe —mp-r-73	Piston Couplers: P-G, P-S, P-C. Pedal Pistons (Dual): G, S. T. Crescendo Selective: Registers only.
23— Diapason —f-m-73	CONSOLE NOTES: Stops and Couplers grouped together, couplers in black, from left to right, top row, Swell, Choir, bottom row, Pedal, Great, Echo. In left key-frames, Piston Couplers. Pistons under Great manual: 4 Pedal, 4 Great, 1 Tutti, 1 Coupler. Blower: Kinetic.
24— Harmonic Trumpet —f-r-73	
25—4— Salicet —p-m-# 19	
26— Harmonic Flute —p-m-73	
27— Octave —f-m-# 23	
28—2— Harmonic Piccolo —p-m-# 26	
29—III— Dolce Cornet —pp-m-183	
Tremulant	
CHOIR: R 5. V 5. S 7. B 2. P 365.	
30—8— Dulciana —pp-m-73	
31— Traverse Flute —p-mw-73	
32— Spitz Flute —mp-m-73	
33— Clarinet —mp-r-73	
34— Geigen Principle —mf-m-73	

Contrapuntally

III. Phrases

CARL PAIGE WOOD

HLARGER phase of rhythm appears in what is commonly called the structure of the melody, where instead of accented and unaccented beats we have measures and groups of measures. (See our Example D 5). The unit of structure is the PHRASE, which normally consists of four measures, but may be three, or five or more by extension, and may be subdivisible into sections or motives. In composing melodies try to think in phrases rather than a measure at a time. Each phrase is rounded off by a cadence, but, of course, not always a full cadence. It is impossible to catalogue all the melodic combinations which may serve as cadences, but the most definite are a half step up and a whole step down, representing respectively TI-DO and RE-DO in the original or some other key. Harmonically the phrase ends on some comparatively stable chord, and the final phrase ends on the original tonic chord. Rhythmically there is usually an actual pause in the motion. The student must learn first how to make a strong cadence, and then how to make a great variety of

less strong ones to avoid too serious interruptions in the flight of the melody.

The next larger rhythmic or structural group is the PERIOD, composed of two or more parallel or contrasting phrases. These phrases may have various forms of cadence in the original key, or may advantageously modulate to nearly related keys. In a period of two phrases the first phrase should avoid a full cadence. With four phrases the first may permissibly establish the key with a full cadence, thus preparing for a modulation in the second phrase, usually to the dominant key, with a full cadence in that key. The third phrase may perhaps modulate "across" to the subdominant key to balance things, or to the relative minor, and then a very positive return to the original key must be assured in the fourth phrase. With a melody in minor the relative major is likely to be substituted for the dominant in such a scheme. Demonstrate these schemes repeatedly with the factors varied in every conceivable way, and then experiment cautiously with other key-relationships. Be sure your modu-

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"Come."

John M'E. Ward, 1916.

1. Rise, my soul, and stretch thy wings, Thy bet - ter por-tion trace; Rise from tran - si -
2. Cease, my soul, oh, cease to mourn, Press on-ward to the prize; Soon thy Sav-iour
to - ry things, T'ward Heav'n, Thy destined place. Sun and moon and stars decay, Time shall soon this
will re-turn, To take thee to the skies. There is ev - er-last-ing peace, Rest, en-dur-ing
earth re-move; Rise my soul and haste a - way, To seats prepared a - bove.
rest, in heav'n; There will sor-row ev - er cease, And crowns of joy be given. A-men.

A PROCESSIONAL HYMN

Suitable either for Processional or for Response in various parts of the service, in which latter case it would afford abundant opportunity for many excellent effects of light and shade in its interpretation

lations are clear and convincing. Do not fail to give the minor an equal share of your attention with the major. Try phrases with three or five measures. The second or later phrases in a period may be longer and more elaborate than the first, but seldom the reverse. Try also groups of three or five phrases. With three the thematic plan of the phrases might be A-A¹-B, or A-B-B¹, or A-B-A, or A-B-C. Do not attempt too violent contrast between the phrases.

Note example A 48, taken from the



series of lessons on Counterpoint by Clement R. Gale in THE AMERICAN ORGANIST for 1918. Mr. Gale says: "This is a regular—perhaps too regular—sixteen-measure sentence. It is composed of four phrases or strains, all of which are clearly shown. The first has the advantage of having no two measures alike; the second in that respect is similar, while in addition it lifts itself into the key above; the third takes the form of two parallel subsections of two measures each, derived from the first two measures of the first phrase, but modulating to the key below (minor mode, ancient form) and the last, beginning with an imitation of the fifth measure, goes on with a few notes of new material, in the original key, and ends the 'piece.'"

Example D 6 shows five phrases, of which only the first is of the regular four-measure type, divisible into two sections or motives. The second phrase is expanded to five measures, while the third and fourth, resembling the second in their opening figure, are contracted to three measures each. The letters A, B and C,



over the notes, indicate thematic relationships smaller than the phrase. The final phrase returns to the first idea, but is extended by sequence and otherwise to six measures. Notice the ascending and descending forms of the minor scale in conjunct passages. The keys are marked under the cadence measures, the "m" denoting minor.

(NOTE: The following examples were inadvertently omitted from Mr. Wood's article in the March issue.—Ed.)

Registration

EXCELLENCE and precision of manual and pedal technic are, of course, imperative in the satisfactory rendition of an organ composition; but technic is not the only, or, perhaps, the most important, factor. It may be said to be the skeleton which has to be clothed with the flesh and nervous power of beautiful and expressive sounds—alone secured by scientific combination and artistic registration of appropriate and expressive tonal elements. The most consummate technical skill is altogether insufficient in the presence of a careless and inappropriate registration to produce a truly artistic and expressive rendering of an organ composition.—George Ashdown Audsley.

CHE business of living, when boiled down to its clearest essence and all the froth skimmed off, is just a matter of thinking.—Life.

EACH of us is continually thinking ideas of our own and swapping them for the ideas of others. If there is a famine of outside ideas we shrivel up ourselves. Children with "nobody to play with" are unhappy and unmanageable.—Life.



ELY CATHEDRAL

Ely Cathedral and Architectural Problems

GEORGE ASHDOWN AUDSLEY

IT IS well known to all who have given any thought to the question, that considerable difficulty has been experienced by architects and organ-builders in finding suitable positions and adequate accommodation in the mediæval cathedrals and large churches for the immense organs which modern skill has created, and musical authorities of the present epoch deem necessary. One cannot survey such a Cathedral as that of Ely, without wondering where its architect would have placed and provided accommodations for such an organ as is now installed therein. He certainly would not have spoiled the grand view of the interior, by placing it on a choir-screen, as has been done in several English cathedrals, nor would he have located it in the triforium where the present organ is placed.

A few notes respecting the placing of such organs as were constructed in mediæval times may not be uninteresting. In the *ANCIENT RITES AND MONUMENTS OF THE MONASTICAL AND CATHEDRAL CHURCH OF DURHAM*, compiled by Davies, and published in 1672, we find the following information anent the positions of the three organs once in that grand church: "There were," says Davies, "three pair of organs belonging to the said quire. . . . One of the fairest pair of the three stood over the quire door, only opened and play'd upon on principal feasts, the pipes being all of most fine wood, and workmanship very fair, partly gilt upon the inside and the outside of the leaves and covers up to the top, with branches and flowers finely gilt. . . . Also there was a lantern of wood like unto a pulpit, standing and adjoining to the wood-organs over the quire door, where they had wont to sing the nine lessons, in the old time, on principal days, standing with their faces towards the high altar. The second pair stood on the north side of the quire, being never play'd upon, but when the four Doctors of the Church were read . . . being a pair of fair large organs, called the cryers. The third pair were daily used at ordinary service." Where the third organ (probably a "Porative")

usually stood, Davies does not inform us. The first mentioned "pair of organs" evidently stood in the center of the rood-loft, and was, probably, a "Positive" or fixed organ of small dimensions, peculiar as having wood pipes only, all of "workmanship very fair." Bentham, in his *HISTORY OF ELY CATHEDRAL*, gives an inventory mentioning "two paer of organs in the quyer," and "a paer of organs in the Ladye Chaple." Storer, in his *ENGLISH CATHEDRALS*, tells us that in the Cathedral of Worcester the Chapel of St. Edmund had a pair of organs; that another pair stood in the Chapel of St. George; whilst the great organ was in the choir. We know that rood-lofts, strong and spacious as they frequently were, were not originally designed to receive organs of any kind. But as time moved on, and organs became something more than simple "Portatives" or small "Positives," the rood-loft sometimes numbered an organ amongst its more appropriate pieces of furniture. In the Accounts of the Parish Church of South, there is recorded a purchase, about the year 1500, of a "pair of organs," of Flemish manufacture, suitable for erection on the rood-loft of the church. It is probable that much before this time the wood-organ, mentioned by Davies, was placed, adjoining the ambon, on the rood screen in Durham Cathedral.

The cathedral and church builders of the Middle Ages never, even in their wildest flights of fancy, contemplated the possibility of such immense and cumbersome instruments being introduced into their buildings as now find some sort of accommodation there. Had the old Gothic architects had such organs to accommodate, they most certainly would have devised proper places for their reception, and those just where required by the musical services. Whilst we gravely question their adoption of any central position as a matter of choice, we are convinced they would have planned specially for the organ, and, accordingly, have given the interiors, and in all probability the exteriors also, of their noble cathedrals and churches additional feat-

(Concluded on Page 150).

Organ Playing

Pedal Technique: Foot Positions

HOPE LEROY BAUMGARTNER

IT HAS been my observation in the case of almost every beginner I have taught, that the pupil is prone to attack his first pedal exercises with a very vague notion of the position of the feet and the movements they are to make. Not the least among the sources of confusion is the ambiguity of a few of the terms and symbols used in organ nomenclature. When, on examining a page of organ music with marked footings, the pupil is told that V-shaped sign refers to the "toe" and the U- or O-shaped sign to the "heel," it is quite the most natural thing in the world for him to visualize the movements of the feet as being wholly performed with the tip of the toe and the extreme end of the heel. Though this was the system actually employed in the hey-day of the tracker action, when nothing less than the full force of the foot was sufficient to cope with the obstinacy of the key-springs, it is at utter variance with the most approved methods of pedaling in use to-day. Lighter actions and better shaped pedal-boards have taught us the convenience of playing farther back on the shoe sole than we formerly did, thus avoiding very largely the much overworked toe of other years. It now appears that except in most unusual circumstances—namely, when one foot is playing directly behind the other, or when the feet are temporarily crossed—the real toe has practically nothing to do with the playing. As a matter of fact, in all diatonic passages executed with one foot, accuracy, ease, and precision are best served when the forward part of the shoe is lifted completely off the pedal, as in FIG. 1.* This position has the effect of



reducing the actual point of contact between the shoe and the pedal to a surface about the size of a quarter of a dollar,

*In case the student finds it difficult to raise the forward part of the foot sufficiently, he should develop the muscle concerned with the lifting of the great toe by repeatedly raising and lowering it while standing on the floor.

situated just between the inner edge and the ball of the foot, and thereby simplifies the important and rather difficult act of pivoting. This change in the actual method of playing has not been accompanied with a change of terms, and though the term "toe" and the V-shaped sign associated with it are somewhat anomalous when used to refer to that part of the shoe-sole which we now substitute in most cases for the real toe, I have no quarrel with their retention, provided they are properly qualified at the outset. A clear distinction between actual practise and the term used to describe it is of paramount importance in this case, as the omission of specific instruction may result in much misdirected effort on the pupil's part.

A further element of position which is very important in the execution of diatonic passages with one foot alone (no matter how high or how low they run) is the angle with which the foot touches the pedal. It should be self-evident that a flat position of either the fore part of the foot or of the heel is inconvenient and impractical, yet it is a fact which most beginners fail to sense at all unless the matter is thoroughly demonstrated by the instructor. The position which I have found most convenient is a slant approximately equal to that shown in FIG. 2.



It should be observed that the left foot presses against the right edge of its pedal (whether touching with "heel" or "toe"), and that it brings only a very small portion of the shoe-sole (near the right edge) into contact with the pedal; the right foot presses against the left edge of its pedal, and brings only a very small portion of the shoe-sole (near the left edge) into contact with the pedal. The use of this slant in scale passages and figures involving pivoting makes for the three-fold advantage of security, ease, and precision—security, because when advantage is taken of the groove between keys there can be

no feeling as of the pedal "slipping out from under the foot;" ease, because it is much simpler and more comfortable to turn on a small surface than on a large one; and precision, because when the proper slant is maintained there is no danger of inadvertently depressing a neighboring pedal, even when the shoe is covering two keys, one of which is depressed and the other not. As a test of the maintenance of the right angle the teacher may insert a finger or hand between the pupil's shoe and the neighboring pedal, insisting that even the slightest tendency to pinch the finger betokens a position that is too flat to be safe.

A particular pitfall for most beginners is the unconscious tendency to allow an outward bowing of the ankle in "heel" and "toe" passages—"toe," as used in this connection, being understood to refer not to the real toe but to that point of the shoe sole we have named as its practical substitute. This tendency as a rule is a result either of trying to play with the wrong edge of the shoe sole—left edge of the left shoe and right edge of the right shoe—or of trying to play with the tip of the toe through a failure to understand that the real toe is not what is meant by the sign V. There is nothing more fatiguing and impractical in pedaling than the bowing out of the ankle, and the stu-

dent should watch with an eagle eye to prevent the forming of the habit.

In alternate foot work, whether done with toes alone, heels alone, or mixed toes and heels, we have an altogether different series of positions. In the middle and below the middle of the pedal-board the right foot may well be kept to the fore, while the left foot is kept well to the rear, the points of contact of the feet with their respective pedals being at least six inches apart. The V sign in this case is to be interpreted for the left foot as meaning the inside edge of the shoe sole at its widest point (gradually approaching the inside edge of the real toe as the passage rises from the extreme of the pedal-board to the center) and for the right foot as meaning the opposite (right) edge of the shoe sole at its widest point (gradually approaching, though not reaching, the right edge of the real toe as the passage rises to the center of the pedal-board). As the feet pass upward beyond second F or G their positions should be exactly reversed—the right foot taking the rear position and playing with the inside (left) edge, and the left foot taking the forward position and playing with the outside (left) edge.

Applications of these principles to the practise of certain specific exercises will be made in our next article.

Points and Viewpoints

Public School Music

In Defense of Grandfather

"GRANDFATHER," by his criticism of Public School music, has stirred the ire and the ink of Flemington's noted expert. While we may not doubt that the music classes in the schools at Flemington are showing splendid results, we are inclined to believe that the sort of instruction they receive is quite exceptional.

It would seem that in most places the very conditions which "Grandfather" deplores are very largely true. A soft musical vocal delivery in the music classes of the public schools is a rare miracle. That should be the first consideration. A child's voice will stand abuse, but why it should be so treated is a question which troubles most choirmasters who have boys in their choirs. That this is the case all experienced choirmasters and vocal teachers will agree. There is no reason on earth why school classes should not approach at least the vocal excellence of a well-trained choir. That is the principle criticism of Grandfather.

Musical appreciation—properly conducted—

should, of course, be given in school. Ear training in large classes is a rather doubtful proposition. Sight-singing is generally open to considerable criticism, under prevailing systems. It is doubtful if many of the children, who are not studying music outside, can get a worth-while knowledge of solfeggio and elementary theory from the usual public school "course."

Then there is the part-singing problem. To be sure, it is valuable training to sing another part besides soprano. All the books tell us that. But practically every child is a soprano, and the benefits to his musical well-being from singing alto, tenor, or bass, are ill-considered indeed, in comparison to the vocal harm of keeping him down in the lower (chest) register where he forces his tone in an effort to be heard, or in the enthusiasm for singing which most children possess. All vocal teachers agree that this is a mischievous proceeding that is almost universal. If the School Music Expert must have three or four parts to make a "showing" for fond parents and the powers-that-be, why not divide the class of soprano singers and "allow" each section in turn to obtain the

benefits of growling out a bass or tenor part only a quarter of the time? But the showing when these exhibitions were given would not be so satisfactory. Herein lies the real reason. The teacher must make a showing. It might be added that frequently the teacher knows nothing of voice culture anyway.

Music in the public schools is a fine thing—theoretically. As to its real value in practice, an almost unanimous answer may be found in the opinion of professional musicians who have to deal with the product.

As to the "fads," which "Grandfather" mentions, they are also the result of frantic efforts of educators to add something new and progressive to the program. Why spend so much time on mere arithmetic, spelling, writing, and reading, when the children might be studying algebra, astronomy, economics and Spanish? These old-fashioned subjects have no place in the modern world. Do we not have adding machines, typewriters and stenographers (who can't always spell either)? Folks don't read aloud anyway. Grandfather is terribly out of date.

To return to music, how should the music classes in schools be handled? In the first place there should be a teacher who is a vocal expert. The mistreatment of voices is the worst sin of the present systems. Then, the children would be better off, in the lower grades at least, with little or none of the so-called "theory" which never gives little real music knowledge at best. Give them simple songs of good quality with piano ac-

companiment, under the direction of a musician who understands the capabilities and possibilities of the child voice. In other words, treat them as the boys of a well-trained choir. Give them careful vocal drill, a little "appreciation," and then let them enjoy a good "sing" in unison and in the tessitura of their voices, without having to wonder whether they shall call a note "fa" or "fi," "fo" or "fum."

The result would not be so spectacular, or so "educational" if you will, but the benefits would be infinitely greater than is usually the case under your cut-and-dried systems. Of course, some of the published "methods" would have to be scrapped, but would that be a loss? The boys and girls would develop a real love for singing, would learn to produce a decent musical tone, and in time we might have groups of people at mass gatherings who could actually sing the National Anthem without "fumbling" the high F, which nine women out of ten ought to sing without effort.

Public school music may be working according to Hoyle at Flemington, but other places we have observed have had little to commend themselves to the profession. With "Grandfather" exult it has seemed only fair that someone should arise to defend him.

Don't you think discretion is the better part of valor? I hesitate to make more enemies. Maybe this nom-de-plume will serve to disguise my reputed severity and sarcasm.

Biggs' N.A.O. Sacred Concert

Organ—Bach, Fantasia Cm
 Choir—Bach, Choral: Adoro Te
 Baritone—Parker, Salve Regina
 Organ—Widor, Meditation (Sym.1)
 Tenor—Verdi, Aria from the Requiem
 Choir—Biggs, Kyrie and Gloria (St. Joseph Mass)
 Baritone—Sullivan, Aria from Prodigal Son
 Organ—Vierne, Allegro (Sym.2)
 Choir—Biggs, Sanctus
 Tenor—Mendelssohn, Be thou faithful
 Choir—Cherubini, Veni Jesu
 Choir—Lotti, Reginia Coeli

ANASSERTIVE, timid, style-less, shy church music is an effeminate nuisance which Mr. Biggs' programme showed in an emphatic way need not be tolerated to-day; his numbers, every one, had a compelling message of their own. The N.A.O. discovered that it is much better to have choral concerts by one choir alone, whose members have worked together, than it is to attempt concerts with conglomerations of a half dozen organizations. The program would have gained strength if its numbers had been planned for solidity rather than variety; if the organ numbers, choir numbers, and vocal solo numbers had been grouped together under their respective classes, the mind would have had a much better opportunity to develop its powers of concentration. Too much variety is not good.

As an organist Mr. Biggs' work has already been reviewed and this concert only sub-

stantiated his position. Though his organ numbers did not give him much opportunity to do artistic organ playing, the Widor Meditation was an exception, and this he played with a rich registration and his own particular legato—of which he is a master—with delightfully artistic poise and poetry. His accompaniments to the vocal solos especially were interesting; he was able to follow the vocalist exactly in every case and provide a background which was always suited to the power and tonality of the solo part; in fact the vocal solos, in spite of their own excellences of tone and interpretation, owed half their success to the accompaniment. As a lesson in accompaniment the concert was worth while; when occasion required it the organ was felt rather than heard, and at other times it rose superbly to mighty climaxes, supplementing adroitly the limitations of the voices.

The first opportunity of judging the work of the choir was in the Biggs Kyrie where they used a remarkably big, full, mellow, rich tone. Usually a boychoir gives either a sweet little tone or a chesty, strident noise half way between a coo and a yell (we say usually, not always) but the boys under discussion showed something entirely different. Of course, there was evident more of the oo than will be present after another six months of work, but it was not the muffled, full-

mouth oo; rather was it an oo tempered with abundant head-resonance and with some of the benefits that come through the use of ee training. In crescendos there seemed to be no limits to the boys' power, and all with beautiful tone in the bargain. The male altos were not always satisfactory and were

touching one lightly there; and there was no effect of restlessness about the result. Too frequently when a choir gets started to sing an anthem it keeps right along in the same old jog pace to the bitter end, but the Queen of All Saints choir was constantly alive and at work. Emotionalism has its place in humanity and when our church music grows cold and indifferent it has lost its salt and is not worth a hearing.

If man can accomplish so much with the development of boys' voices (Mr. Biggs has had his choir only about six months), what could not an equally energetic man accomplish with an adult choir? We sometimes decry our lack of material; is there any city in the world with poorer boychoir materials than New York? One of the handicaps of a choirmaster is that he seldom has the opportunity of studying the work of others. The N.A.O. gave him an excellent opportunity, and, as usual, Mr. Biggs has a house that was almost full to its capacity—another lesson Catholicism can teach dilatory Protestantism. Some day, if the present rate of progress is continued, the Queen of All Saints choir will be touring America and making a great many choirmasters ask themselves some pertinent and serious questions.



RICHARD KEYS BIGGS

chargeable with several things which might easily have been erroneously charged to the boys, and we do not always blame the boys when the pitch begins to vanish in unaccompanied work; tenors sometimes have something to do about it.

As an example of church music the concert was most successful. There were moments of extremely beautiful music, such as the prelude to *Veni Jesu*, and there were stirring climaxes of convincing vigor. Nothing weak, timid, half-hearted. No apologies for the music. Of course, when it comes to church music the Catholic and Episcopal churches have every opportunity in the world to make it effective, while the unchurched denominationalistic buildings are unsuited to worship pure and simple. No dramatist would present a drama without the proper stage setting, but the church attempts a beautiful service of worship—which is emotion of the highest type—with nothing whatever of the symbols of religion. Even if we may not like the fruit the tree bears, we must admit that the Catholic church knows how to set its stage for a service of worship. In Mr. Biggs' interpretation of church music he evidenced constant thought, constant effort; the voices were always doing something, either building up to a climax or coming down from one, either stressing a tone here or

Heinroth's 1918-19 Recitals

THE Book of Charles Heinroth's 1918-1919 recitals in Carnegie Institute, Pittsburgh, has made its appearance. It contains 68 programs and is a marvel of what an organist can do in programs without the modern Germans. Bach, Beethoven, and Wagner are present in very timid numbers, but the moderns, the real Germans, are conspicuous for their absence. And yet the programs are among the most interesting and instructive we have ever seen. The attendance averaged 996, something quite remarkable for recitals of serious organ music. Charles Heinroth is a master organist of the very highest type; there is no school of playing which fails under his hand. And this, coupled with his peculiar mastery of program-making, has made him one of the great recitalists of the world. One of the valuable by-products of the war is the wealth of music discovered in the by-paths when the usual source of supply was cut off, and these programs are worth careful study by all organists, whether recitalists or strictly church players. Program notes accompany each selection and are a valuable feature in themselves, though the chief value in a perusal of the book comes from the lessons it teaches in program making. For the organist who is far removed from the large music stores where he can make his own selections, a book of programs like this, with its annotations, is invaluable. There is no price set on the book, and it is evidently not intended for wide distribution, but, nevertheless, those interested will undoubtedly be able to secure a copy by addressing Mr. Heinroth at the Institute and making proper enclosure to pay the actual cost of producing this book of about 150 pages.

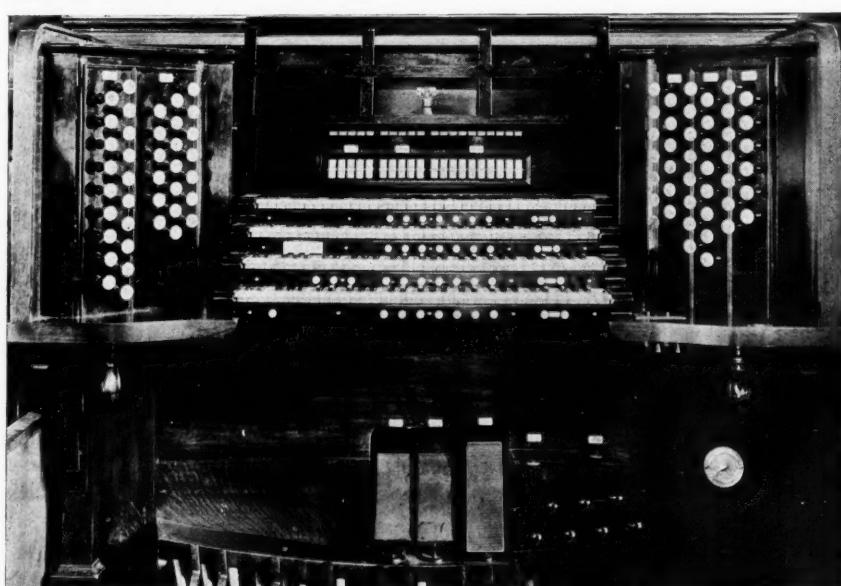
American Guild of Organists
Third National Convention Program
Oberlin, Ohio
Tuesday, June 22

MORNING

- 9.00**—Addresses by Dr. Henry Churchill King, President of Oberlin College, and by **Warden Demarest** of the National Guild.
- 9.30**—Devotional Service conducted by Edward L. Bosworth, Dean of Graduate School of Theology.
- 10.00**—"The Organist and Choirmaster in Religious Service," **Edward Dickinson**.
- 10.30**—Open Discussion, Warden presiding.
- 11.00**—Free time.
- 12.30**—Luncheon.

AFTERNOON

- 2.30**—Address, **Ernest M. Skinner**.
- 3.00**—Open Discussion, Warden presiding.
- 3.30**—**Eric Delamarre's** recital.
- 4.30**—Reception and Social.
- 6.00**—Dinner.
- 8.00**—**Charles Courboin's** recital.



CONSOLE ON WHICH THE RECITALS WILL BE PLAYED

Wednesday, June 23

- 9.00**—Business session.
- 9.30**—"Guild Examinations," **Warren R. Hedden**.
- 10.00**—Open Discussion, Warden presiding.
- 10.30**—**Charles Heinroth's** recital.
- 11.30**—Free time.
- 12.30**—Luncheon.
- 2.30**—Discussions, Warden presiding.
- 3.30**—**Edwin Arthur Kraft's** recital.
- 4.30**—Automobile tour.
- 6.00**—Dinner.
- 8.00**—**William E. Zench's** recital.

Thursday, June 24

- 9.00**—Business session.
- 9.30**—"Literature of Organs and Organ Music," **Charles N. Boyd**.
- 10.00**—Open Discussion, Warden presiding.
- 10.30**—"The Organist in the Concert Field," **James T. Quarles**.
- 11.00**—Reports of Delegates and Deans.
- 12.30**—Luncheon.
- 2.30**—"Improvisation," **Frederick Schlieder**.
- 3.30**—**Rollo Maitland's** recital.
- 4.30**—Free time.
- 6.00**—Dinner.
- 8.00**—**W. Lynnwood Farnam's** recital.

News and Notes

Personal Notes

Ralph E. Clewell, of St. Paul's P. E., Canton, Ohio, has had particular successes in his Lenten season music; Dubois' Seven Last Words was so well sung by his boychoir of 52 voices that its repetition was requested for the following week. On Easter Sunday the choir sang the Hallelujah Chorus, and the following Sunday they gave Stainer's Daughter of Jairus. Mr. Clewell was engaged for a recital before the combined Women's Clubs of the city, and his program included the Liebestod from Tristan, Handel's Gavotte in B flat, and Boellman's Gothique Toccata; he was assisted by his soprano soloist, Master Arthur Trimble.

George Henry Day, of Wilmington, Del., has received a valuable addition to his family in the person of a second daughter, born February 20th; this young lady has so influenced musical affairs of Wilmington that already the authorities are hard at work rebuilding her father's church at a total expense of about half a million, as a side issue of which they are presenting him with a fine new Austin organ.

Clarence Eddy cannot tolerate the interference of accidents and sprained wrists; after nursing the wrist for a week or two Mr. Eddy continued his concert work by giving a recital in the Evansville Memorial Coliseum, Indiana, on May 11.

J. Frank Fryssinger, after repeated warnings of the over-tax on his physical strength, has finally decided to take a year's complete relaxation from routine duties, and has returned to his home in York, Pa., where he will confine his music activities to a few private pupils.

George Lee Hamrick has been appointed to the Southside Baptist Church, Birmingham, where he is engaged to give bi-monthly recitals during the season, and where he will have a paid octet and volunteer chorus of sixty voices.

Edwin Arthur Kraft gave the dedicatory recital on the Church of the Advent organ, Birmingham, and remained for a second recital.

Harry A. Sykes, of Trinity Lutheran Church, Norristown, Pa., gave a recital April 22, assisted by Roland O'Neil, pianist, in which Pietro A. Yon's Concerto Gregoriano was played from the manuscript copy used by Mr. Yon himself at the time of the Concerto's first performance in Philadelphia with the Philadelphia Orchestra; the Concerto was played in November of last year, by Mr. Yon and Mr. O'Neil in the studio of Mr. Sykes.

Sigone H. Westlund gave a guest recital in J. Warren Andrews' church, the Church of the Divine Paternity, New York, May 6th, opening with Mendelssohn's first Sonata.

Professional Notes

The **Allentown High School Chorus** under the direction of **Warren F. Acker**, gave its concert April 22 in the High School Auditorium, using an excellent selection of choruses,

with some solos by several of the students. The **High School Orchestra**, also under Mr. Acker's direction, gave its concert April 8th, using Haydn's Surprise Symphony as an opening number. The orchestra numbers 38 members. Mr. Acker's choir, St. Paul's Luteran, recently gave Stainer's Daughter of Jairus.



J. R. HALL

Chairman of Executive Committee
Third National Guild Convention

The **Buffalo Guild** presented Wm. J. Gomph in an interesting recital in Concordia Church, before a large audience. The program included Guilmant's Processional March, Mendelssohn's Fourth Sonata, Lemare's Andante in E flat, Hollins Concert Overture, Macfarlane's Evening Bells, and Russell King Miller's Scherzo Symphonique. All the selections were rendered in Mr. Gomph's well-known masterly style. In contrast to the brilliant numbers the quiet, melodious Andante, and Evening Bells, were extremely effective. The monthly Business Meeting of the Buffalo Chapter was held May 24th in Lafayette Avenue Presbyterian Church, after which the members adjourned to the beautiful residence of Mr. and Mrs. Tracy Balcom for a recital on their new Aeolian organ.

California Composers had their day at Balboa Park when **H. J. Stewart** gave a recital devoted to them on the outdoor organ under the auspices of the Native Sons of the Golden West who were holding a convention in San Diego; the program: Diggle's California Suite, Stevenson's Vision Fugitive, Stewart's Ballet Music (from his drama, Gold), Cadman's Love

Song, Colby's Old Dance, Colby's Toccata, and Stewart's March from Montezuma.

The **Crucifixion** was again portrayed in music, sermon, and tableaux by the Rev. Dr. A. B. Stuber in St. Peter's Catholic Church of Canton. Dr. Stuber's presentation of this mightiest of dramas is extremely impressive and he spares no means to make it carry its message home to the hearts of the spectators. Dubois' Seven Last Words formed a part of the presentation, and the success of the venture last year, when it was given more completely than possibly ever undertaken in America before, insured its return this year, when it was still further perfected. As an impressive and beautiful memorial service the presentation ranks unique in the religious world; precedent is thrown to the winds, and a sincere attempt made to drive home the facts of the crucifixion in a drama that will linger in the memory throughout the year.

The **Guild Convention** is officially announced for June 22-24 in Oberlin Conservatory, Oberlin, Ohio. The program includes W. Lynnwood Farnam, Charles Heinroth, William E. Zeuch, Eric Delamarter, Charles N. Boyd, and Frederick W. Schlieder.

Headquarters Guild held its Annual Meeting May 6 in St. Paul's Parish House, where the General Treasurer, Dr. Victor Baier, has his choir rooms. The business of the evening was the election of the team of 5 Councillors for the coming term of three years, which resulted in the election of Clifford Demarest, Charles H. Doersam, S. Lewis Elmer, Edward K. Macrum, and David McK. Williams.

A **Memorial Service** to the late Horatio Parker was given in Trinity Methodist Church, Urbana, Ill., by Lloyd Morey, organist of the church; the program included eleven compositions by Dr. Parker.

The **Missouri Guild** elected the following officers for the coming year: Dean, Wm. M. Jenkins; Sub-dean, George Enzinger; Secretary, Christian H. Stocks; Treasurer, Alpha T. Stevens; Registrar, Mrs. David Kriebhaber; Auditors, Mrs. J. C. Landree and Hunter Jones.

The **Northeastern Pennsylvania Guild** presented **Morris W. Watkins** in a recital in the First Presbyterian Church, Wilkes-Barre, in a program including Widor's First Symphony, Bach's Prelude in C minor, Dubois' Flat Lux, Guilmant's Pastorale, and Vierne's Finale from the first Symphony.

Philadelphia composers were presented in a Sunday evening musical in the Second Presbyterian Church, Philadelphia, by N. Lindsay Norden, organist of the church. The program included Zeckwer's Chant du Voyageur, Fry's "Souls of the righteous," Kinder's Meditation, Rile's "O gladsome light," Goep's Lullaby, Norden's "Lord le me know," Matthew's "Rejoice ye with Jerusalem," Gilchrist's "The day is gently sinking," Sternberg's "Hear us O Savior," and Wood's "The twilight shadows."

The **St. Cecilia Chorus** of 44 ladies' voices under the direction of **Harold Tower** gave a concert April 8.

The **Society for the Publication of American Music** has announced that G. Schirmer is publishing its prize String Quartet by Alois Reiser, and Oliver Ditson is publishing the

Daniel Gregory Mason Sonata for Piano and Clarinet.

The **Southern Ohio Guild** has recently been favored with recitals by two eminent recitists; Charles M. Courboin played April 16 in College Hill Presbyterian Church, Cincinnati, and Charles Meinroth gave his annual recital for the Chapter April 13, playing in his usual masterly manner the following superb program: Liszt's Fantasy and Fugue on Ad Nos Salutare Undam, Roger-Ducasse's Pastorale, Lotti's Aria, Elgar's Sonata, Bach's Passacaglia, Rimsky-Korsakoff's Song of India, Yon's Primitive Organ, Thiele's Chromatic Fantasy.

Special Musical Services given during the past season in the Memorial Church of St. Paul, Philadelphia, by Rollo F. Maitland, included music selections played by prominent soloists of the Philadelphia Orchestra.

A **Studio Musical** was given in the studio of Latham True, Portland, Maine, April 21, when the program included selections by the Falmouth Trio and compositions by various Maine composers, including one of Dr. True's students in composition. Portland enjoys a particularly cordial atmosphere in music, which makes it possible to present such gems of music literature as would never otherwise be heard outside the largest cities.

Widor's Fifth Symphony has been orchestrated for presentation as a concerto in the Rivoli Theater by the Rivoli orchestra and Firmin Swinnen, organist of the Rialto; Frank Stewart Adams has orchestrated the work, and its rehearsals have given promise of an excellent performance. Widor himself orchestrated his Sixth Symphony for such presentation as a concerto for organ.

Trade Notes

The first Lutheran Church of **Little Rock, Ark.**, dedicated its new Reuter-Schwarz organ April 11 in a recital by **Walter Wismar**. The instrument has two manuals and 22 registers, with ample couplers and accessories.

Artistic Registration, the new book by George Ashdown Audsley, is rapidly nearing completion, and it is announced by the publishers, the H. W. Gray Co., that the price will be advanced by necessity immediately upon its publication. Until then the price will remain as advertised, \$1.50.

Magazine Notes

ROLAND DIGGLE, Mus. Doc., author of the review of Austin's remarkable serial work, Pilgrim's Progress, is the well-known composer of organ music, now residing in Los Angeles, where he is organist of St. John's Episcopal Church. Dr. Diggle's compositions number about one hundred and have been very widely circulated; he is particularly well qualified to review this unique work or Mr. Austin's.

ROLLO FRANCIS MAITLAND, author of our article on the Stanley Photoplaying, was born December 10, 1884, near Liberty, Pa., studied music very early with the late David D. Wood, and associated himself with music life in Philadelphia at the age of 17, when he became organist of Spring Garden Unitarian

Church. Mr. Maitland's sense of absolute pitch enabled him to perform wonders as a prodigy, and when 8 years old he made his bow as a concert performer. At present he is organist of Memorial Church of St. Paul, Overbrook, Philadelphia, and of the Stanley Theater, having given up his former activities in piano and violin playing. His published works include a Concert Overture, Nocturne, The Optimist, for organ, and several anthems. The whole trend of his work in music has been toward concertizing, and both his church and theater work are at present tending toward that goal. His former work in piano, and his present work in the Stanley, both fit him well for the work of recitalist, and it may be that he will some day relinquish theater work entirely in favor of an independent program of recitals.

PRINTING and publicity are two of the greatest forces in the world to-day, as well as in the history of all mankind. They are so subtle in their effect, so far-reaching in their multitudinous ramifications, so powerful in their results, that they transcend the bounds of imagination when we endeavor to measure or to compute their tremendous energy.—*F. H. Sisson.*



ROLLO F. MAITLAND

Reviews

MARK ANDREWS

"May the words of my mouth"

TWO settings of the text are given the first much the superior; they are responses and are appropriately brief. The first one is a very melodic and pleasing response and can be well done by choirs of modest attainments, whether choruses or quartets, though the writing of the last few measures presupposes a chorus. This setting has just the right amount of sentiment in its composition to make it a very successful response. The second is simpler and does not have much of the charm of the first. They are published in one leaflet by Ditson.

BACH

"Now thank we all our God"

ANOTHER number that would make an excellent response, though at a different place in the service, and of entirely different character. It is extremely simply to sing, and can be done by a quartet; the organ part is slightly florid, but easy. As a contrasting number it would be delightful, for it partakes somewhat of the nature of Luther's old hymn. There is an organ interlude between each of the lines, and the style of the work gives abundant opportunity for a most effective interpretation. (Novello).

RENE L. BECKER

Chanson sans Paroles

WITH proper registration and played at the right part of the program this Chanson would be effective enough and might appeal to many to whom more com-

plex music is Greek. At least we give the composer credit for having avoided the meaningless accompaniments to which pretty melodies are usually treated; in this case the melody is tuneful enough and is not a worn-out one, while the accompaniment has values of its own. But so much depends upon registration—as in fact it properly should in organ music. Chanson is simple, easy to play, not

commonplace, and suited to organs of limited resources. Its middle section is original and avoids the hymn-tune variety even if it does not interest the player very keenly; registration will make it attractive enough to the hearer. (Church).

W. BERWALD

"The Head that once was crowned"

HAN THEM for chorus or quartet with abbreviated organ accompaniment, for Easter, but more appropriate for the Sundays after Easter. It is jubilant, vigorous, and tuneful, and makes good use of alternate harmony and unison singing; it is easy to sing and its climaxes are telling. The alto

solo is well written and interesting enough, affording contrast to the vigorous materials of the chorus sections. Accent, rhythm, harmony, and melody are all used for the combined

effect, and the music is not too involved to be done well by a choir of limited capacity, or enjoyed thoroughly by an average congregation. Its text suits it very well for the half-dozen Sundays next after Easter. (Ditson).

MARCUS H. CARROLL

"Communion Service in E"

ONE of the most musical and musicianly Communion Services of recent years; not only does it appeal to the musician but it also appeals to the untutored music lover, and fits its purpose in the service admirably in every way. Occasionally it is dramatic, occasionally poetic, sometimes lyric, sometimes intensely devotional. Mr. Carroll is an Episcopal clergyman of the New England States; he should have been a composer. The Response to the Commandments is beautiful number and with the change of but one word would be an excellent response for use in denominational services; it is beautiful and appealing music, devotional and sincere. The Credo was reviewed on page 537 of our October, 1918, issue, and is of such excellence as to merit the reader's examination; he is referred to that page for an adequate illustrated review of the Credo, the most important number of the Service. Mention must be made here again, however, of the telling effect of the unisons, the charm of the Dresden Amen as the composer uses it, the quiet beauty of the "semi-chorus" sections, the dramatic values of the solo parts. The whole atmosphere of the Communion Service is condensed for the various parts of the setting; the Sursum Corda, for example, is not merely a setting of the words, it is a setting of the sentiment. The Agnus Dei also is a beautiful example of the same thing, though it is written for soprano solo. The Gloria opens with a brilliant passage but soon sinks back to delightful choral treatment in simple style; a five voice Amen concludes the Service. Chormasters in search of beautiful and appropriate music will be abundantly rewarded when they purchase this setting for their libraries, and its usefulness will not be con-

fined to the Episcopal service; there is nowhere present the "shop music" atmosphere that frequently characterizes Episcopal settings, and the denominational choirmaster will be able to use almost the entire work for his own services. (Boston Music Co.).

FREDERIC GROTON

Prelude in F

WRITTEN in 5-4 time throughout and with a sufficiently natural rhythm that does not give a forced impression. Though the work is so simple and monotonous throughout its movement, yet it is somehow interesting, almost fascinating at times; though the first page might be played without leaving any favorable impression, it seems to grow on the hearer as the pages progress, and when it is all over you find yourself asking whether you like it or not; and more than likely you will say that at any rate you know

you do not dislike it. A mystical registration, with plenty of the Vos Celeste and Unda Maris variety of registers, with probably a 16' manual dulciana, would heighten the effect of the work. It is not commonplace, and the organist will do well to add it to his library. (Ditson).

JEAN PAUL KURSTEINER

"Praise"

ANTHEM for chorus or quartet with soprano-alto duet and piano accompaniment. The opening section is a very strong recitative for all four voices, harmonic rather than melodic recitative, and the effect is very good. Then follows a section on "let the heavens rejoice and let the earth be glad" for full chorus or quartet in the usual style, with this difference that the music is packed with energy; the composer treats his subject as though he meant, in a man's way, every syllable of it, as though it were the most vital message in the whole world, and the result is a strong message strongly stated, in violent contrast to the effeminate, half-hearted, technically-correct music that has driven men out of the church. Then follows a soprano solo of medium range and of

great serenity and beauty, on the text, "the Lord is my keeper;" which in turn is followed by a well written duet with the alto on the same theme, as illustrated. Note the accompaniment: it is almost entirely a separate part of the anthem from beginning to end, and is a great relief from the monotonous accompaniment which is so poorly conceived that it is not an accompaniment at all but only a senseless and unmusically duplication of voice parts. The anthem ends with a brief setting for all voices on "It lives and declares the glory of God." This anthem, as well as the other numbers of the set by the same composer, can be well done by a quartet, though, of course, a chorus would give a somewhat bigger, though possibly not so decisive and clean-cut, interpretation; the beautiful contrast between the strong four-part sections and the solo and duet makes the latter stand out in greater beauty; altogether the anthem is an excellent number, modern both in spirit and in music, and easy enough to be well done by almost any quartet or chorus that is willing to work a little. (Kursteiner & Rice).

CLARENCE LUCAS
Canadian Wedding March

SOMETHING a little different from the usual type; jovial, sprightly, almost like a jig, but none the less attractive and interesting. The illustration shows the second and third staves, with only a few of the introductory measures shown. The theme, beginning after the double-bar in the chief asset of the work, and the composer treats it a bit freely later on, tossing it back and forth with fine play. The middle section is well contrasted and is not commonplace, presenting some peculiar attractions of its own.

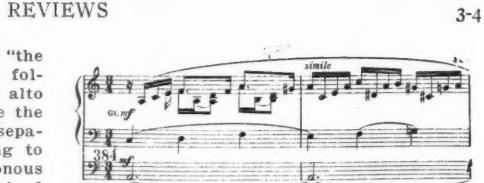


Altogether the March is a good one and, being simple and well adapted to organs and techniques of limited scope, ought to be useful to a great majority of organists. To the high and mighty, possibly this march may be poisonous, but to those of us who still love music for its own sake (instead of for the science of it) a bit of music like this is a wholesome tonic in a world of make-believe. (Chappell).

FRANK RENARD

Suite

COMPOSED of three sections, each published separately. Prelude opens with materials that are purely preludial (384) which continue for two pages, giving way to



a second theme which has somewhat greater interest (385). Interlude shows quite a dif-



ferent treatment all in quiet vein (386). Post-



lude contains the materials of greatest interest and presents a first theme which (387) is



very gratefully received in its pleasing contrast to the themes that have gone before it. There is a lift to it that makes it quite sprightly, to be enjoyed by audiences of all kinds. There follows a development section based on the first theme and then an Alla Musette fills three scores giving way to a return of the charming first theme which in turn leads into one page of coda. (Schirmer).

AMEDE REUCHSEL
Berceuse de Noel

OF THE 10 pieces forming Opus 180 published by Laudy & Co., London, three are selected for review. Of these three, probably the Berceuse will prove the most interesting and novel, though it strongly resembles, in some ways, the popular *Cortege de Debussy*. The right hand part is written in thirds in a quaint theme in G major over a simple pedal and left-hand part, though neither are trite. There is an interpolation of a 3-4 measure here and there through the 4-4 rhythm which is effective enough and increases the originality of the work. The piece is simple enough to be played by organists of moderate technic, though great demands will be made upon the player's sense of registration if the piece is to appeal to the hearers. Daintiness is required throughout, both in rhythm and in phrasing, and of course

the registration must be chosen accordingly. Under a master hand the Berceuse might be accorded a very warm reception at a recital.

Elegie

ELEGIE is the second number chosen. It is not too difficult for very modest technics, and its melancholy character makes it more a funeral march than an elegie. It is not march-like in the treatment of the pedal part, nor even in the left-hand, and its writing is quite varied in that the character of this or that measure is in no ways an index of the character of the measure following. In some places the dirge is accented strongly, and in others it is restrained; while the middle section shows a smooth melody over an accompaniment that is possibly a little commonplace. There is ample room for personality and temperament in its interpretation and this Elegie would be an acquisition to any library.

Pastorale

CHE third number is a melody in 6-8 rhythm against a quiet commonplace accompaniment, though its smooth flow is interrupted enough to make it interesting throughout. Again the artistic sense of the performer will make the piece—or it will be a failure. It is slightly more difficult than its two predecessors, though its tempo relieves the difficulties somewhat. Those who are searching for things that are new in the sense that they will not sound always natural nor be always obvious, will find in these three works, as also the other seven, something upon which to spend some little thought, though in the other works, as also in these to a lesser degree, the element of genuine inspiration is not as self apparent as it might be. It is an easy task for any musician to produce an opus of ten or a thousand works; but it is quite different to produce even one or two genuine inspirations. However, the three works here reviewed are good, and worth using.

JOHN PRINDE SCOTT

"Depart from Me"

SOLO for high or low voice, simple, easy to sing, and well written for the voice, with piano accompaniment. It is a good setting of a text not frequently met, and at the proper service it would be very effective. The composer is always careful how he writes for the solo voice, which may account for the exceptional success his songs are having. (Flammer).

"There is a land"

SOLO for high or low voice, more melodious and less studied than the other solo, but equally well written from the vocalist's standpoint. Possibly we sometimes fail to value voice-part writing at its proper mark, but certainly in these two songs the composer has attended to that part of the work so well that any singer of modest inventive powers will be able to put these songs "over" with excellent effect. (Flammer).

REVIEWS

JOHN PHILIP SOUSA

The Golden Star

MEMORIAL March arranged for organ by Clarence Lucas. Possibly many musicians hold up their hands in horror at the thought of playing a Sousa march, but we need not mind them. When we see the day when organ recitals draw the crowds John Philip Sousa draws every time, we can then take time to examine the principles back of recital programs. The March in question is not Sousa's best by any means, though he draws in a snatch of "Good by forever" and the funeral "taps" used in the Army; however, the name Sousa will carry some weight, and the March can take care of the rest. The illustration shows the materials of the opening theme, which soon gives way to a duet



between the pedals and a right-hand melody, which in turn gives way to "Taps." The middle section is a melody over a somewhat commonplace accompaniment, and the publishers have been content to let a "D. C." stand for the recapitulation. If a composition is not worth engraving in full, let us not engrave it at all in the future. However, that was not Sousa's fault, and the March will be a novelty in our libraries—that is, for those of us who are liberal enough to use it. (Flammer).

JOHN WINTER THOMPSON

Adagio Religioso

QUIET, meditative, hymn-like, simple, easy to play, and adapted to any organ. The illustration shows the materials of which the entire piece is composed. In the first half it appears in native simplic-



ity and in the second half (it is in dual form, which is one way of avoiding the pit-fall of the "middle-section problem") the melody is given to the left hand in chords while the right plays a quaver triplet figure against it. The piece is musical and melodious enough, though its composer has not spent over much time in the technic of writing it—but then, he that can do no better himself, should not find fault. Music that is musical is certainly preferable to music that is only technical, no matter how perfect the technic of the latter may be; and this Adagio will certainly appeal to a great many busy organists of limited technic. (Gamble).

Adoration

ADORATION is a melody for Oboe over a left-hand chord accompaniment of the usual type; it is very simple and easy to play, and the melody carries along smoothly enough. In the recapitulation the melody is given an under-melody which might be effective as a thumb part. (Gamble).

Romance

THOUGH not strictly a 1920 publication, this Romance is of the character that is most frequently demanded, and it deserves mention in these columns. It is of the commonplace type with right-hand solo over left-hand reiterated chords, with simple pedal, and because of its simplicity it can be well done by organists of moderate technic on organs of limited resources, and in rhythmic and melodic worth make it very acceptable to the audience. The middle section is a



pleasing antiphonal treatment between the two hands, and, given the proper registration, it would be very effective. The recapitulation restores the materials of the first section. (Summy).

VAN DENMAN THOMPSON**Chansonne**

SIMPLE, though not commonplace, reflective, and well written for the organ. It can be played on small organs and is very easy. There is abundant room for registration by contrast, both antiphonally and simultaneously, and many of the inner voices would be effective if brought forward here and there. The illustration very well shows the spirit and context of the entire work, which is only three pages long. (Church).

**Pastel**

PASTELS are popular affairs and the title seems to be a favorite. The present example is individualistic, due in large measure to the right-hand accompanimental figure, and has its melody in the left hand. This melody is attractive enough and flows smoothly, with good use made of an interpolated 2-4 measure to avoid the dreariness of an otherwise meaningless pause. The middle section did not receive as much of the com-



poser's attention as the first part lead us to believe it would, but it serves its purpose, and leads into the recapitulation, which presents the melody of the first section in chords in the left hand while the right hand does arpeggio work as an ornament. Pastel ought to be interesting to its audiences, and is worth buying. (Church).

PIETRO A. YON**Concerto Gregoriano**

ONE of the biggest works published in recent years. Its production may be said to be typical of the new era in the organ world. A printed score is a very poor thing to write a review by; only a hearing of the work with organ and orchestra, as it was originally conceived, would be adequate for a proper review of the Concerto; lacking such a hearing we shall restrict our remarks to the themes. "Gregoriano" is to be taken spiritually rather than literally, for the themes do not give the exact reproduction of Gregorianisms, but rather their spirit. The first organ passages are extremely simple affairs, though they are couched in the Gregorianistic modes. Just how effective the contrast or comradeship is between the orchestral score and the organ's part, is a question only repeated hearings can answer; there have been thousands of "discoveries" of the proper orchestral scoring to be used in organ concertos, but not one of them have been worth the ink it took to print the word discovery; the only way to make an effective organ concerto is to write for the fullest and biggest and best organ possible, and use it with similar writing for the fullest, and biggest, and best orchestra possible. The theme of the allegro is first announced in the organ pedals and is a very good theme; after it is harmonized once by the organ with simple under parts, the orchestra tries it, and then follow various treatments and snatches of the theme between organ and orchestra, and frequently both at the same time. The middle theme is announced by the orchestra and is also simple in character. Judging Mr. Yon's compositions by the notes of a printed page is reckless business, for very often he has tucked way down deep beneath the notes such a genuine essence of music that the critic is liable to be fooled entirely. The Adagio uses the orchestral as an accompaniment to the organ solo in the first and third sections and as a solo instrument itself in the middle section. The third movement, Scherzo, looks superficially to be the most interesting of the Concerto; it is ideally a Scherzo in the best sense, and Mr. Yon is master of that type of music. The Finale is a brilliant and rather superficial movement, just as most finales are,

though there are possibly more points of interest to the student of this organ-orchestral writing than in any of the other movements. But the chief value of this work lies not in the possibility of its being given by the famous orchestras in their tours, but rather in its performance by organists all over the land wherever there is either a piano available or an orchestra, amateur or otherwise. If we wait for the big things we will never get anywhere, but if we build up from the smaller to the larger, development is logical, sure, and much richer than it could otherwise be. This Concerto is published as organ solo, as organ and piano duet, and as organ concerto—no small task for a publisher. If the organ world is worthy of such an investment the experiment will undoubtedly be repeated by other publishers, but if it is unworthy, then it will remain in the catalogue with cantilena for oboe solo and dulciana accompaniment: and it is for the upper grade organists to emphatically declare themselves, by purchasing the work immediately and examining it afterwards. If a professional organist is unwilling to invest a few dollars in such encouragement of a publisher who honors him by investing possibly a few thousand for his benefit, he is unworthy of being called a professional. Suppose this Concerto could attain 500 performances with organ and piano or "orchestra" within a year, what effect do we think such performances would have on the popularity of the organ? The publishers are J. Fischer & Bro., and they have made an excellent job of the engraving.

INTERLUDES

Gordon Bach Nevin

SEVENTY-TWO interludes or 4, 8, or 16 measures each, in all keys, major and minor. From the preface we quote: "In the course of any church service there occur pauses or short intermissions during which it is advisable, indeed almost essential, that the organist render a brief interlude upon the organ. These pauses generally take place at the time of reception of the offering, the announcement of the responsive reading (while the people are locating the selection) and—in the liturgical services—while the officiating clergyman is moving from altar-rail to altar, to pulpit, etc. The organist who is able to supply instantly during these pauses a few measures of unobtrusive but attractive music will contribute much to the smooth progress of the service." For this purpose the collection does very well. An organist could plan his service carefully and have his interludes selected in proper keys, and if discretion were used in registration, the services would be greatly enriched. The book will be especially valuable to younger organists. (Summy).

ORGAN PLAYING

A. Eaglefield Hull

HBOOK deserving better publicity than it has had is Mr. Hull's on *Technic and Expression in organ playing*. Of course, it is dangerous to recommend to a young student a book on organ playing by an Englishman if the organ student is not going to exercise any initiative of his own, but in spite of

its great conservatism the book will set any careful reader to thinking—and thinking is rarely harmful. Mr. Hull at the outset reminds us that the organist was once the chief musician of importance and that he fell from that estate, and fell hard; so he did when we remember who the greatest musician of all times was. There are chapters on organ touch, organ fingering, pedalling, organ phrasing, ton ecolor, and organ style; quite a contrast to what the organ student usually reads—about piano touch, piano phrasing, and piano color. "No other instrument has such sharply defined sound-blocks, the nature of which renders their perfect conjunction so difficult." Copious illustrations are worked out in detail, showing just how Mr. Hull manages the finer points of technic. "Time spent in discovering the best fingerings will be well compensated by a surety of touch and clearness of style unattainable in any other way." The photoplay organist gets much blame for faults which the church organist also shares; ". . . for most organ playing is far too noisy." There is only one thing more valuable to an organist than practising, and that is thinking; Mr. Hull's book will contribute a great impetus to an organist's thinking ability. There are excellent illustrations; Westminster Abbey console, St. George's Hall case, Cambridge King's College Chapel case, and others, making an attractive addition to an organist's library. (Boston Music Co.).

American Organ Monthly

THE Boston Music Company's monthly magazine of organ music has made its first appearance in the March 1920 number. The issue contains a one-page editorial by Edward Shippen Barnes, Editor, a two-page article by Harold Vincent Milligan on Presentday Tendencies in Organ Music, one page of programs of David McK. Williams, three pages of the publisher's advertisements, and twelve pages of music. Leo Sowerby's Carillion is the first number; it is rather modern in tendency, or at least chromatic, and is certainly true organ music in the sense of being written for the organ. An arrangement of a Bach number follows, and Stanley T. Reiff's A Woodland Idyl completes the list. The Idyl is the most interesting number from the viewpoint of the public to whom this excellent magazine will appeal, for it is a melody against syncopated chord accompaniment, very well written for the organ, and simple and easy enough to be easily learned, at the same time being melodious enough to attract favorable attention if well played with adroit registration. Since the organ music journal published by Wm. Ashmall is no longer being printed this new music monthly will probably find favor in many libraries where the organist feels that he has no opportunity of buying his music by selection, and hence must buy it by subscription. The magazine is well printed, in attractive form, and with the backing of so strong a publishing house and under the editorship of so thorough a musician as Edward Shippen Barnes, there is every reason to expect the *Organ Monthly* to prosper and grow in usefulness.

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(Concluded from Page 136)

ures of beauty and interest. Unlike the generality of architects to-day, the mediæval architects never ignored nor neglected any article or matter of utility; and had large organs, with such complete mechanical resources as our instruments now possess, been known in the twelfth, thirteenth, and fourteenth centuries, we should find little cause for diversity of opinion amonnt their proper position in large churches to-day.

The illustration of the organ in Ely Cathedral shows the method adopted by its architect, the late Sir George Gilbert Scott, to locate an important organ as close to the choir stalls as practicable. The Organ occupies the second and third bays of the triforium of the choir, on the north side, a considerable portion being projected over the beautiful stalls, and carried upwards to about the height of the triforium. The case is oak, of elaborate design which was doubtless suggested by certain projected and hanging organs in Continental cathedrals, notably that in the Cathedral of Strasbourg, constructed in 1497. The console is, unfortunately, located behind the organ, upon an elevated gallery approached by a beautifully designed circular staircase. A worse situation for the organist could hardly be conceived, but at the time the organ was constructed no better arrangement presented itself.

F. H. TSCHUDI, F.A.G.O.

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Flemington Children's Choirs**170 CHILDREN**

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Think This Over

THE Holmes Press, Philadelphia, has issued a booklet containing a brief treatise on advertising and how to buy it, which is worth reproducing. Its keynote is that advertising is an investment, and it justly pleads for a sane consideration of that theory. The amazing number of buyers of advertising who have little conception either of its use or intrinsic value makes the booklet an exceptionally timely one as a piece of publicity.

"We know of no 'get-rich-quick' methods to build sales by advertising," says the booklet.

"But for the man who is willing to buy his advertising on the same basis as he buys any other investment, there is, if his product is right, every reason to expect satisfactory results in ultimately increased sales.

"Buying advertising is like hiring a representative. You employ a new man to sell for you, and you do not expect immediate returns. You calculate to carry him a while as an investment. In six months or a year he begins to earn money for you.

"That's all you can expect from advertising. But once it gets its stride—advertising becomes your speediest and most active sales help.

"It calls on all your prospects at regular and frequent intervals, telling your sales message exactly as you have planned it should. It presents your story, pictures your product, and familiarizes the prospect with your house—paving the way for a quick and satisfactory sale when you or your people meet the buyer face to face."—Inland Printer.